THE NEW YORK DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

HOW WOMEN KEEP THEIR CONTRACTS. MRS. POTTER CHANGES HER MIND. HARRY MINER RELEASES HELEN DAUVRAY. IS SHE A PUBLIC OR A PRIVATE CHARACTER? VIRTUE, VICE AND VILLAINY IN HANDS ACROSS THE SEA. THE GIFTED EYELIDS OF EDNA CAREY. AN OLD-FASHIONED MELODRAMA FULL OF REGULATION TROUBLE.

That women are more inconsiderate in their business relations to managers and in their obligations to their associates than men is almost an adage among theatrical people.

I have never been able to understand why this is so. One hesitates to accuse women of having no sense of the obligation of contract, and we are in the habit of speaking and writing of them as superior to men in their sensibility and in their consideration of other people's feelings. But in the professional world they are continually disregarding all the obligations which spring from a purely business sense of honor.

Mrs. Potter, for example, makes contracts and gives her promises to a host of people who look to her for their next season; she engages a manager; makes verbal pledges; allows innumerable industries to depend upon that season, and holds a great many men and women in waiting, negligent of other chances, looking to her, assured of her carrying out her pledges for the coming season. Suddenly, without explanation, she permits it to be announced that she has given up all her plans, and offers no adequate reason, and leaves every one who depended upon her to shift for himself as best he may.

Nearly all the members of Mrs. Potter's company of last season neglected to make contracts for this season because they were engaged specifically by Mrs. Potter. Not one of them from her manager down to her humblest super has now any explanation, any redress or any hope of that season.

All that they know is that she has changed her mind. And that appears to Mrs. Potter to be an adequate answer to any claim or obligation or contract or appeal of honor.

Miss Dauvray is not a woman of Mrs. Potter's capricious and irresponsible character. As the manager of a New York theatre, her business reputation is that her word is as good as her bond. In addition to this, Miss Dauvray has established a higher and sincerer relationship with her public, for she is an artist. But Miss Dauvray, after engaging a manager who invested large amounts of money in printing, in engaging theatres and employing people for her coming season, coolly announces that her husband will not let her act. Mr. Harry Miner, when he hears that she has suddenly changed her mind, rushes after her in a high state of masculine protest, his handsome, red cheeks redder than ever, and his glossy belviderian locks in unwonted disorder, and exclaims "This will never do, my Dear Madam, for I have made all the arrangements, engaged people, secured theatres, and set in motion all my vast machinery to paint the metropolis red."

At this manly protest I understand that Miss Dauvray with becoming womanly horror, lifted both her hands and said to Mr. Miner with a thrill of genuine astonishment:

"Would you separate a man and his wife? I cannot, I will not believe it."

I have it from the best of authority that Mr. Harry Miner came away from the interview profoundly impressed with his own inexpressible and diabolical inhumanity in having asked a woman to keep a contract which she herself solicited and to carry out arrangements which she herself projected.

Had a man acted in this way, men would have exacted explanations, if not apologies, and there is some probability that they would demand damages. The public would have expressed its opinion forcibly and the press would have had something to say about the poor victims.

But nobody appears to think that these professional women are under any obligations to explain, and the numerous people that I meet in the professional world who had built their little hopes on the pledges of these women are wholly without public sympathy and private redress.

If Mrs. Potter were a woman of honorable instincts and were incapacitated by illness, prospective or present, she would hasten to explain with regrets, her inability to keep her word, and if the many statements with regard to her change of mind and condition were unfounded, she would correct them instantly with a proper sense of what was due to the members of the profession into which she has entered by a door of her own.

Had Mrs. Potter been trained in the profession she is associated with, and learned in that training some of the obligations which are never written but always kept, she would at least have felt a sense of comradeship which alone would have prevented her from treating her associates so cavalierly.

And it is because Miss Helen Dauvray is by long training and association, no less than by public recognition, an honored member of that profession and an acknowledged artist of noble endeavor that I look to her for explanations that have not yet been forthcoming.

She is to explain to us why an actress who enters into professional contracts while possessing a husband should make the possession of that husband a sufficient excuse for breaking those contracts.

Of course Mr. Ward has my fullest sympathy. Were I Miss Dauvray's husband I should not want to divide Miss Dauvray with the public. When a man marries a woman who is as estimable and gifted as Miss Dauvray, he wants to remove her from that sacred domain in which every pea weevil of journalism can write paragraphs about her legs and her bust and her back teeth. Husbands as a rule don't want wives on public exhibition, and Mr. Ward, on his side, is only doing the proper, wholesome, domestic act, and he has my warm admiration.

But it occurs to me that a husband who can prevent his wife from going on the stage ought to be able to prevent her from making contracts to go on.

The husband's authority in this case appears to have stopped at the first base, so to speak, and is slightly *ex post facto*.

The trouble all arises from Miss Dauvray's doubt as to whether she is a public or a private character. If her contract with Mr. Ward holds and she is a strictly private person, we have no right to discuss her affairs, and I am proud to say that THE MIRROR never does discuss the affairs of a private person and the only excuse I have for discussing this at all, is that Miss Dauvray has been bulletined as about to reënter the public arena, in which case I have some rights as well as Mr. Ward, for his wife will appeal for my admiration as well as his, and I don't know but that of the two, I will have the most to say about her.

If Miss Dauvray gives herself to the public, her husband must not expect to have her so exclusively.

I hope that Miss Dauvray will make up her mind to whom she belongs, and then we shall know how to treat her. If she belongs to Mr. Ward, then we must all adopt a golden silence. No more Harry Miners, no more paragraphs, no more mention in Heddy's *Weekly Fib* or the *Police Gazette*; no more accounts of the dresses bought in Paris unless Mr. Ward permits; no more applause; no more disappointment of leading men and heartbreaks of leading women but only a nice, quiet, respectful recognition of the private rights of two estimable citizens.

If she belongs to the public, then let the ball keep moving.

It is owing to the ability of Miss Dauvray to be either a respected private person or a petted public character, that this dilemma springs up, and her endeavors to be both are what cause the trouble.

If she wishes to be weaned from the stage quickly, to learn to her bitter sorrow how puerile it all is, let her go and sit out Hands Across the Sea. Nothing, I am sure, will make her feel so proud of being a private citizen.

That drama bears the same relation to worthy intellectual art endeavor that a Dutch band on the corner playing "Razzle-dazzle" bears to a seven-fold harping symphony.

The "don't-care-a-damn" motif of "Razzle-dazzle" is caught exquisitely in Hands Across the Sea. Everything in that wonderful drama proceeds in the let-her-rip order of the oldest school of cussedness. Virtue, vice, villainy and heroism gallop about and shout and save each others' lives and vindicate truth while you wait. Nobody has time to think or feel or reflect or explain. He just shouts "By Heavens!" and rushes off and cavorts round to the other wing and rushes on again and exclaims: "Thank God! she is saved!"

And By Heavens, she is, in every scene.

Edna Carey and Gustavus Levick went through every well-known cut and dried and smoked situation, swore eternal love, fell in each others' arms, defied villainy and re-established virtue without taking breath or turning a hair.

Edna Carey winked her way through from rural innocence to matronly fidelity with two gifted eyelids and Gustavus Levick combined the voice of the Roman senator with the walk of a Muscovy duck.

His elocution is *priori*, his action is a *posteriori*. He converts justice into an acrobat, and at every opportunity leaps from the wings to the centre of the stage to cry "Stand back, By Heaven, for she is my wife!" At which the George Edgar school regularly went out to the corner and wept.

I really wish that Miss Dauvray would go and see this play, and I think she'll agree with me, that at last we have got something that isn't French.

It is nobly and sincerely cockney.

Such a solid chunk of old-fashioned regulation trouble won the house, as we say. One theatregoer audibly thanked heaven that he had got a play once more that was kept within the comprehension of average intelligence.

I suppose The Great Metropolis and Shenandoah were too much of a strain for him, and there can be no doubt at all that for stuff that gives the brain repose and rests the overtaxed common sense of the community we have got to turn the faucet of English melodrama and let Mr. Pettitt run for an hour or two.

The American dramatists have too many ideas—a wicked charge that cannot be brought against our British cousins.

NYM CRINKLE.

EBEN PLYMPTON'S PROSPECTS.

Eben Plympton had been walking quickly up Broadway, but he slackened his pace as he saw a reporter of THE MIRROR, and after exchanging salutations, he said:

"Beyond this season my plans are all in embryo. I have had a number of splendid offers from managers who want me to star at the termination of my engagement as leading man with Julia Marlowe, but I have given them the same answer that I give you now—"See me in January when I return with Miss Marlowe to play in New York. By that time I may have made up my mind."

The new play about which so much has been said was really not written by me, but is the work of Prof. A. Corbett, and was well under way when I began collaborating with him, putting into the piece all that my practical knowledge and experience of the stage told me was needed. I believe the piece a very strong one. The scene of action is laid in the days of the Revolution, and the play evolves a pretty love story. The engagement with Miss Marlowe is a very good one, and I am satisfied to finish it before making plans for next season."

LOIE FULLER ABROAD.

The following cablegram was received at the office of THE MIRROR last week:

LONDON, Sept. 11, 1889.

I have leased the Globe Theatre.

LOIE FULLER.

A few days later more extended cablegrams were printed in the morning papers, one of which contained the statement that Miss Fuller, who had sailed from here by the *Umbria* on the 3d inst. had been married in Paris to W. B. Hayes, a nephew of Ex-President Hayes. The latter report was discredited. From all accounts, however, Miss Fuller has taken the Globe Theatre in London for the remainder of Richard Mansfield's lease which ends in December, and it is also reported that she will produce Caprice there this month. It is said that the rights for the piece had been secured by Miss Fuller before she left for Europe, but Manager Miller claims to know nothing about it.

WILSON BARRETT'S NEW PLAY.

"I shall not produce The Good Old Times until next season," said Colonel Wm. E. Sinn to a MIRROR reporter the other day. "The play is one of the strongest romantic dramas I have ever seen, and will, I think, make a big hit. After my wife, my son and I had all seen the play in London, a partnership was arranged by which both Mr. Barrett and myself will be jointly interested in the production. We will select the cast and jointly put the piece on the stage.

"The play was written by Hall Caine and Mr. Barrett, and is not a blood and thunder drama. There are seven strong parts in it, and it is full of intense interest lightened by good comedy. Miss Tanner will not appear in it, as Pascination still seems to draw, and we have another play in readiness for her in case its popularity should lapse."

FRED. WARDE'S MOUNTEBANK.

Fred. Warde, the tragedian, was almost out of breath on Monday morning when he rushed into Klaw and Erlanger's for a five minutes' talk over business matters.

"I've just hurried to the metropolis to see my family," said Mr. Warde to a MIRROR reporter. "And now I've got about half an hour to catch the boat at Christopher Street that connects with the train for Wilkesbarre where I open to-night. I have been playing for three weeks and my season up to date has been very successful indeed. The Mountebank has impressed the public very favorably and my work in it has been highly endorsed by the press. This was especially true in Pittsburg. Consequently I am supremely happy and very confident of a successful season."

KAJANKA.

The spectacle Kajanka was produced at Miller's Grand Opera House, Columbus, Ohio, on Monday night. Manager Ben Stern wired the following enthusiastic account of its premier to THE MIRROR:

Miller Brothers opened their Grand Opera House to-night with their own production of a new spectacle entitled Kajanka on which they have been at work for nearly a year. The new piece is in three acts and nine scenes. The first scene shows Belsebub's cave and the decent of the Imp of Satan followed by the appearance of the fairy queen through a golden star. The second act is in the Idol room in the Janish temple.

In act second occurs a triumphal march and Nautch dance. In this Kajanka is struck by lightening and a magical transformation takes place to a terrace with prismatic fountains of real water. Here the London Gaiety dancers, four in number, appear in a character dance which called forth great applause. After this is shown a gymnastic scene and a march by a corps of pretty girls. This is followed by the Donasettis in a marvelous acrobatic act, and Edith Crooke, a sixteen year old *premiere danseuse*, in a dance that was encored many times.

The third and last act is pantomime, and all the magical tricks which are really novel are here introduced. The piece ends with a realistic tableau called "The rise of the morning sun." In intricate and beautiful transformation one hundred people are employed in the representation. The chief successes were made by the Gaiety dancers, the Donasettis, Edith Crooke, George D. Melville, William Ruge and the Allen Sisters.

Kajanka is a dazzling display of handsome scenery, costumes, magical tricks, transformations and beautiful women. It will be seen in New York at Niblo's next December for a run of ten weeks. The local critics pronounced the new spectacle a great success.

Mr. R. C. Hull, the correspondent of THE DRAMATIC MIRROR at Columbus, Ohio., also sent the following dispatch:

"Kajanka drew a big house at its *premier* here on Monday night. It is a grand spectacular production. Everything worked smoothly. It is a sure success."

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY THEATRE—THE ODLAH, 8 P. M.
CASINO—THE DRUM MAJOR, 8:15.
DALY'S THEATRE—A POOR RELATION, 8:15.
FOURTEENTH STREET THEATRE—FAIRIES' WELL, 8 P. M.
GRAND OPERA HOUSE—PAUL KAUVAR, 8 P. M.
KOSTER AND BIAL'S—VARIETY, 8 P. M.
LYCEUM THEATRE—LORD CHUMLEY, 8:15 P. M.
MADISON SQUARE THEATRE—BOOTLES' BABY, 8:30 P. M.
PALMER'S THEATRE—CLOVER, 8 P. M.
PEOPLE'S THEATRE—MANKIND, 8 P. M.
PROCTOR'S TWENTY-THIRD STREET THEATRE—THE GREAT METROPOLIS, 8:15 P. M.
ONE PASTOR'S—GORMANS' MINSTRELS, 8 P. M.
THIRD AVENUE THEATRE—ARCADIA, 8 P. M.
UNION SQUARE THEATRE—PRINCESS, 8:15 P. M.
WINDSOR THEATRE—PAT MEIR'S CLUB, 8 P. M.

IBSEN'S DRAMATIC METHOD.

AN animated discussion is being carried on in England concerning the merits and defects of Dr. IBSEN, the Scandinavian playwright. He is chiefly known outside of his own country by translations of his social dramas, several of which have received successful productions in London. EDMUND GOSSE, who is designated as "his earliest English discoverer, has made Dr. IBSEN the subject of a scholarly article in the *Fortnightly Review*, and WILLIAM ARCHER, who translated The Doll's House, one of the best known of Dr. IBSEN's pieces, has also been heard in his favor.

Among the formidable opponents of Dr. IBSEN's dramatic method is ANDREW LANG, who states his case in a four-column article which was published in last Sunday's issue of the New York *Sun*. His principal objection to the Scandinavian playwright comes from his conclusion that Ibsen's pictures of life contain "few but detestable or despicable persons." Mr. LANG, for his part, does not hold that humanity is devoid of characters who inspire confidence or liking, but believes that nature is rich in them, and cites as instances of good literature containing such characters, the plays of MOLIÈRE, of SHAKESPEARE, the novel of COOPER, of SCOTT, of THACKERAY, and of DICKENS. He thus comes to the opinion that Dr. IBSEN's new social plays are in temporary vogue; that this vogue reposes on the non-literary desire to be always and everywhere talking "diagnoses;" that they have passages of power, and some characters masterly drawn, but that they are destitute of kindliness, and that they lack the salt of humor.

Mr. ARCHER, on the other hand, defends Dr. IBSEN on the score of his "doctrines;" maintains that he has a perfect right to be didactic; and asks what the Greek tragic poets were if not consciously didactic. EDMUND GOSSE, among other reasons, commends Dr. IBSEN on account of his habit of "diagnosing the disease, of which this poor weary world of ours, according to his theory, is expiring." Mr. GOSSE furthermore protests against "a school of critics to whom what is serious in literature is eminently distasteful."

At all events there must be some striking qualities in these social dramas, for even Mr. LANG admits that he has only given his reasons for not being enthusiastic, and winds up his article with a quotation from ALEXANDER DUMAS to the effect that "there never was even a small success without a great talent." How long American critics will have an opportunity of forming their own opinion of Dr. IBSEN's dramatic worth, as the American rights to his piece called The Pillars of Society have been secured by A. M. PALMER, who announces his intention of presenting this play at the Madison Square Theatre after the production of Aunt Jack.

GROSS MISREPRESENTATION.

THE New York correspondent of the Philadelphia *Times* has written, and that journal has printed a libellous attack upon EDWIN BOOTH. The individual in question, who hides his identity beneath a *nom de plume* of sporting flavor, stated that Mr. BOOTH was asked by a clergyman for his opinion of the stage, and that his response "was an insult to every actor and actress on the stage." Then he went on to say:

> He [Mr. Booth] declared in substance that the play-house was a moral pest and acting demoralizing to every one who engaged in it or saw it. He apologized for being an actor, and concluded that he did not encourage his children in visiting the theatre. This was an amazing admission for a man whose whole family had been ennobled, not degraded, by their association with the stage and those who play upon it. It has come to be accepted as a rule that the Booth family have all been great actors. The assumption is true in many respects, but where else in life would their follies have been condoned? The Booths have not done very much for the stage, but the stage has done very much for the Booths, and now the last of the great line of actors bearing that name spits upon his profession and traduces it over his own signature.

We confess our astonishment that a newspaper of the prominence and character of the Philadelphia *Times* should give circulation to such a tissue of falsehoods, bearing evidence, as it does upon its face, of the author's virulence and malice. The man who is capable of inventing such a slander is not fit to fill the important position of New York correspondent to a journal like the *Times*.

In the first place, the letter written by Mr. BOOTH to the clergyman who had asked his opinion of the theatre was not, as the *Times'* correspondent would have its readers suppose, recently indited. That letter was written and published about twelve years ago.

In the second place, Mr. BOOTH did not say in substance "that the play-house was a moral pest and acting demoralizing to every one who engaged in it or saw it." He did not apologize for being an actor nor did he assert that he discouraged his children from visiting the theatre. These extraordinary sentiments owe their origin, as well as their expression, to the *Times'* correspondent, not to Mr. BOOTH.

Fortunately, what Mr. BOOTH *did* say is in evidence, his letter having been published, shortly after it was written, in a religious journal. He simply referred in terms of manly disapproval to the "adulterous" French dramas, which then held the boards of many of our theatres, and truly asserted that these pieces were so prevalent that he should not care to run the risk of taking his daughter to see a new work without first having himself ascertained its character. In writing thus he spoke as a prudent father and as one who was jealous of the drama's morality, at a time when it was in danger of corruption from Gallic influences. He used no such language and expressed no such ideas as the *Times'* writer attributed to him.

In this case it happens the only person who "spits upon his profession and traduces it" is the correspondent himself, who misuses his prerogative of type and printing-press by grossly slandering and bearing false witness against one who, both as actor and gentleman, is a noble representative of a great calling.

CHILD ACTORS.

WE think that our esteemed New York contemporary, the *Evening Post*, is unduly severe in its recent statement that "a talking child under eight years of age is, upon the stage, except in the rarest instances, an abomination." Nor do we entirely coincide with its opinion that "there cannot be many more egregious instances of human folly than the spectacle of an adult audience listening raptuously to the parrot-like prattling of babies upon the stage, which, as a domestic performance would be regarded, and justly, as the most unpardonable of nuisances." The stage has, no doubt, more important personages than the Little Lord Fauntleroy school of actors, and we are quite willing to subscribe to the *Post's* desire that "the present silly worship of juvenile prodigies" may come to an end, but why discard children from the acting drama altogether?

There are many things that cannot be properly represented on the stage, but the introduction of a genuine boy or girl frequently adds great pathetic or humorous interest to a domestic play. Moreover, it has been proved lately that children can be trained to repeat their lines, gesticulate and deport themselves generally upon the stage in a manner that is astonishingly true to nature. No observant critic could fail to have noticed the conspicuous absence of the "parrot-like prattling" in various recent productions. While managers should not be unduly addicted to the baby school of dramatic literature, there seems no good reason why child actors should be entirely suppressed.

HOW IS THIS?

SAN FRANCISCO has a good many claims to note, if not to distinction. Among the latest is her failure to tell New York that the World's Fair will be held within her precincts in 1892. Another is the possession of a newspaper writer named LOVE, who has recently favored us with a copy of a circular which he is addressing to managers who are going to take their companies to the Pacific coast this season.

In this lucid document LOVE tells us that the practice of doing advance work is often neglected out there, and for that reason the papers "have the reputation of entirely ignoring really first-class combinations by omitting the customary advance notices."

Now LOVE proposes, for LOVE's sake (although it must not for an instant be supposed that LOVE is free-LOVE, for he expressly says that his "terms are scaled according to length of time ahead" the work is performed) to remedy this neglect by "putting substantial news matter where it will do the most good." LOVE also holds forth the seductive inducement to embrace his valuable services that he "will contract for special stories and interviews for the daily papers."

We omitted to state, by the way, that the enterprising LOVE asserts that he is "at the present time a writer on the daily press" of San Francisco. In the words of the melodious Irish minstrel, MOORE:

> LOVE is a hunter boy,
> Who makes green "combs," his prey,
> And in his nets of joy
> Ensnares them night and day.
> In vain concealed they lie—
> LOVE tracks them everywhere;
> In vain abroad they fly—
> LOVE shoots them flying there!

The point which chiefly interests us is this: If LOVE engages, for a consideration, to place special stories and interviews in the daily papers of San Francisco, what sort of daily papers are they that will permit their columns to be used for such purposes?

Are they so stupid that they cannot discriminate between puffery and news?

Do they accept articles without paying for them, and innocently imagine that LOVE is supplying the material out of the goodness of his heart, or just for the LOVE of the thing?

Do they pay LOVE for the "special stories and interviews" which that energetic person collects for at the other end?

Or are they cognizant of the real nature of the whole business and perfectly willing to help it along?

OUR CITY ORCHESTRAS.

A MOST sensible movement is on foot for the amelioration of theatrical orchestras in the New York theatres. There is no more lenient and long-suffering aggregation of human beings than an American audience. It is owing to this good nature that managers have hitherto neglected a much needed reform. It were far better to omit music between the acts altogether than to insult and annoy a refined audience with the vulgar and badly-performed selections in vogue at various metropolitan houses.

We by no means wish to imply that an orchestral leader should invariably furnish a programme of exclusively classical compositions. There is no objection whatever to popular melodies when they are artistically played. The offense to good taste and the agony that lovers of good music are subjected to are caused mainly by the engagement of second-rate performers who are utterly incapable of doing justice to a superior quality of musical selections or, in fact, to any music whatever.

The lack of good orchestras would seem to be a very unwise species of theatrical economy, for there is nothing that makes a more unpleasant impression on cultivated auditors than the discordant noise they are frequently compelled to listen to in lieu of "magic numbers and persuasive sound." We understand that the Musical Protective Union has declared its intention of investigating the matter. Metropolitan audiences, however, will look to the managers for the required improvements, and now that the ball has been set rolling, the sooner they comply with the public's wishes, the better.

PERSONAL.

GRAVES.—H. M. Graves has been engaged as advance agent of the Helene Adell company.

WATTS.—Amelia Watts has been engaged as leading lady for Charlotte Thompson's company.

DAVENPORT.—Fanny Davenport opens her season next Monday night at the Baldwin Theatre, San Francisco.

CRAIGEN.—Maida Craigen has been engaged to enact the leading juvenile roles with the Booth-Modjeska company.

BOWSER.—Charles Bowser, who appears to be doing good work as Richard Smythe in Cheek, is due at the Criterion Theatre of Brooklyn on Oct. 14.

WARDE.—Frederick Warde's impersonation of Belphegor in The Mountebank, at Pittsburg, on Sept. 2, is referred to in terms of high praise by the local critics.

VOKES.—Victoria Vokes opened her American tour at the Arch Street Theatre, Philadelphia, last Monday night, appearing as Mrs. O'Braggerty in Hubby.

DREW.—Maurice Drew, who was Fred Bryton's leading man last season, has been engaged by Imre Kiralfy for the part of Lagardere in the Duke's Motto.

RHÉA.—Mlle. Rhéa is said to be highly delighted with the role of Josephine in the new play by A. R. Haven, which was recently produced by her at Buffalo, N. Y.

FULLER.—An article by Edward Fuller the dramatic critic of the Boston *Post*, entitled "The Theatrical Renaissance of Shakespeare," is to appear in an early number of Lippincott's Magazine.

HATCH.—Alonzo Hatch, the popular tenor, is happy over the arrival of a pretty girl baby at his house. He has christened the little visitor Parmela, probably after the heroine of Richardson's novel of that name.

PLYMPTON.—It would seem as though Eben Plympton had no extraordinary liking for histrionic work. He recently told a friend of his that if he could have his own way, he would live in a hut or seek seclusion in a mountain cave.

EYRE.—Sophie Eyre begins a starring tour in this country on November 4, opening at the Grand Opera House, San Francisco, in The Witch, the play in which she won much success in England. She will not be seen in New York until Spring.

HAYMAN.—Al. Hayman, the popular California manager, is seriously contemplating a six months' trip to Europe. To obtain perfect rest and recreation he will, if he decides to go abroad, probably seclude himself at one of the German spas.

ALMA.—Kate Alma is the name of a pretty and talented contralto who is at present playing with the Old Jed Prouty company. She is an Australian girl, who has only been in this country a short time, and it is believed that she possesses a voice of unusual quality.

PALMER.—A. M. Palmer was more gratified by the way in which the minor employés of his theatres remembered him than by any other token of esteem shown him on his arrival home. He found his private offices at the Madison Square Theatre decorated with a handsome floral horseshoe bearing the words, "Welcome Home." The design was of immortelles of different colors.

MILLWARD.—Jessie Millward, who will appear in Roger la Honte in New York on Oct. 8, will be recalled by the excellent work she did in Henry Irving's company on his first visit to this country, and later still when she created the difficult part of Pauline in Called Back. Previous to joining Irving's company Miss Millward was leading lady with the Kendals and Genevieve Ward. Her engagement for the last three years has been with A. and S. Gatti to star at the Adelphi and to create the heroines in the successful dramas produced at that theatre.

RUSH.—Isadore Rush, who has recently made such a favorable impression at Boston with Roland Reed's company in The Woman Hater, is thus eulogized in the Boston *Herald*: "Miss Rush has many gifts of mind and person, for she is as intellectual as she is pretty. She belongs to a wealthy Pennsylvania family, who have given her all the advantages that money and education supply, and she enters upon a career at a place where many actresses have only arrived after years of hard work and study. One of her accomplishments is a well trained contralto voice, that she uses with much taste and feeling, and her beauty is more marked off the stage than on it, as she has the deep violet eyes and ash-blonde hair (untouched by any artificial so-called embellishment) that is so rarely found except in the women of some of the northern countries of Europe."

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The clerk of the weather aided Captain Reilly last week in keeping the Bijou sidewalk clear of loungers, and the post of the ordinance officer detailed to carry out Inspector Steers' instruction partook, for the time being, of the nature of a sinecure.

I have received a great many letters from members of the profession complimenting THE DRAMATIC MIRROR on its quick and effective method of dealing with the nuisance which Manager Rosenquest said he had vainly requested the police to suppress and which Captain Reilly thought could not be interfered with unless a specific complaint was made against individual offenders.

Most managers would have welcomed THE MIRROR'S assistance and moral support in such a measure, but Mr. Rosenquest resented it. I regret that he failed to appreciate the spirit in which the reform was instituted although he must confess that in spite of his opposition and openly-expressed displeasure this paper did him, his theatre, the profession and the general public a good service.

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In this connection, the *Sun* has again shown its disposition to ignore and misrepresent the weekly press. THE MIRROR gave an account of its proceedings and the consequent action of Inspector Steers in the Bijou matter last Wednesday. On Friday morning the *Sun* contained the following paragraph:

> The effort to clear away the loafers on upper Broadway, between Twenty-seventh and Thirty-first streets, has already been crowned with considerable success. Captain Reilly, urged on by Manager Rosenquest of the Bijou Theatre, has kept special officers on duty during the afternoon, and it is now safe for ladies to shop on that part of Broadway between one and three o'clock. It has been incidentally brought out that Augustin Daly requires his actors to agree not to walk on Broadway before they sign contracts with him. Numberless complaints against the policeman on duty and protests from the actresses and sporting men and loungers have been loud and determined, but the theatrical managers, backed up by the police, have finally won the day.

In view of the facts—with which the *Sun* is just as familiar as every reader of THE MIRROR—this is cool, to say the least.

The trouble was that Manager Rosenquest did not urge on Captain Reilly, and the plain truth is that nothing was done by either until this paper brought the disgraceful condition of affairs to the notice of the Mayor, the Police Commissioners and Inspector Steers in such a manner that immediate steps were taken to break up the cause of complaint.

The impudence of this part of the *Sun's* publication is not less mendacious and unwarranted than its concluding statement that actresses have joined the "sporting men and loungers" in protesting against the policemen doing their duty. No actress has done anything of the kind, for the simple reason that the women of the profession have suffered in common with other women from the presence of the sidewalk loafers, and they are rejoiced that the annoyance has been stopped.

The *Sun's* insinuation that actresses consorted with "sporting men and loungers" on the Bijou curb is as insulting as were the habits of that gentry before they were compelled to "move on."

✣

It is strange how small our big newspapers can become whenever a weekly journal distances them in any direction. The *Sun's* treatment of the Bijou matter was on a par with the *World's* false pretensions concerning the first publication of the news that Mrs. Potter was not coming back from Europe to fulfill her engagements this season.

THE MIRROR, as reference to its files will clearly establish, published this intelligence at 11 A. M. on Wednesday, Sept. 4. In the afternoon of the same day the *Evening World* reprinted the facts as we had presented them in the forenoon.

But this tardiness did not prevent the *World* on the following day from boasting, with many self-laudatory adjectives, that it had a "beat" in the Potter business.

To expect systematic conscientiousness from most of the daily newspapers of this town is a symptom of lunacy, as we very well know. But we must marvel now and then how they have the brass to exploit a barefaced fabrication, whose character can be readily exposed by the records.

✣

The prospect of seeing Agnes Booth in Aunt Jack will whet the appetite of even the surfeited playgoer. Mrs. John Wood has made a great hit in the character in London, but that needn't disturb Mrs. Booth who is capable of much finer work than the rollicking English actress.

Aunt Jack is full of fun, and, if Mrs. Booth fulfils expectation, it ought to start the Madison Square's season with a boom. The author, Mr. Lumley, is but a youth, and the success of his first effort in the line of comic playwriting makes him a figure of exceptional promise.

Aunt Jack has none of the vices of the French farce-comedy. It is brisk and full of delicious complications; but it is essentially clean. That will be a good deal in its favor here. The breach of promise trial in the last act is said to be the most laughable thing of the kind that has been written since Dickens conceived the convulsive case of Bardell *vs.* Pickwick.

✣

I am sorry that illness has caused the temporary postponement of Mrs. Blaine's dramatic project. I am sorry, because I believe that she is a thoroughly deserving young woman, who has talent and intelligence, as well as beauty, to back up her aspirations.

She has sought no notoriety; she has determined to act, firstly, because experienced managers have told her that she has the making of a clever actress, and secondly, because circumstances render it imperative that she shall earn her living.

The only disadvantage attending her dramatic experiment is the name she acquired by marrying the young man who cruelly deserted her and her child. That name has made her an object of idle curiosity and—unjustly, I think—created an impression that its political prominence is the only claim to public attention its owner possesses.

Unlike the stage-struck and wealthy "society ladies," and the unsavory celebrities of the divorce courts, it seems to me that young Mrs. Blaine deserves the encouragement and fellowship of the honest men and women of the stage.

I know that *débutantes* who aim for a place in the van of the dramatic corps without first having served the usual apprenticeship in the ranks, are generally looked upon with a suspicious and unfriendly eye by professionals who have mounted the ladder slowly, round by round, with infinite toil and many discouragements; but I think that in view of all the surrounding circumstances they will be justified in making an exception in Mrs. Blaine's case, when she recovers from her serious illness and makes her appeal for the favor of the public.

Office and Laboratory:
Recamier Manufacturing Company,
52 and 54 Park Place.
New York, Sept. 16, 1889.

Publisher Dramatic Mirror, No. 145 Fifth Ave., City.

Sir.—The results of the advertising of the Recamier Toilet Preparations and Medicines in the New York Dramatic Mirror have been most gratifying, and I take real pleasure in extending our contract with you. Enclosed please find copy for the next issue, and believe me,

Very sincerely yours,
HARRIET HUBBARD AYER,
President.

ALONZO HATCH'S VENTURE.

Alonzo Hatch, the tenor, is busy organizing an opera company for the smaller Western towns. For the past year and a half he has been in the West, and it is only within the past month that he has returned to this city.

"While I was out West," said Mr. Hatch to a MIRROR reporter, "I made the discovery that there is money for a good little company in the small towns, and for that reason I am now getting together an organization that will be known as the Alonzo Hatch Opera company. We will start from Chicago Oct. 21. I have not positively engaged any one as yet, though I have in my mind the names of several very good people that I shall probably secure. We will give good representations of certain of the operas and I am confident that success will crown our efforts."

THE IRWIN SISTERS' TOUR.

A MIRROR reporter enjoyed a pleasant interview with the Irwin Sisters, May and Flora, the other morning. These two young actresses, who first made a name in the high-class vaudevilles possess an exceptional amount of histrionic versatility. Flora essayed comic opera roles in Nat Goodwin's company with considerable success at the Bijou Theatre a few seasons ago, and May almost shared the honors with the star in her recent engagement with the Old Jed Prouty company.

"I closed with Richard Golden Sept. 4, at Kansas City," said May Irwin, "in order that with my sister I might join the Howard Athenæum company which opens its season next Monday in Albany. Flora left in July to take a rest. The company has been doing a splendid business and is now playing its way East. I met with considerable success in my part, but that was probably because it just happened to suit me; Mr. Golden having had me in his mind when he wrote it.

"By the way, did you hear how I led or rather was the orchestra once during the tour?"

The reporter stated that he had not heard the story and Miss Irwin continued:

"We had arrived at Ogden, a one-night stand, where you change cars for San Francisco, very late, and the manager of the hall where we were to play had misunderstood our advance agent about promising an orchestra. So they called on me and I had to play all the overtures, incidental music and the specialties. The piano was placed in the first entrance, concealed from the audience, and there I played dressed up in the costume of my part. There was no notice up not to shoot the musician. At the end of the first act the curtain falls on the fire scene. As Martha I had to give the cue for the music, which was of that tremolo nature that indicates that there is reason for haste, and as the orchestra I had to play this music so that the engine could come on the scene. I am not as thin as I used to be, but I got through. The company enjoyed the scene, though I didn't; and for a long time after that, imitations of how I played my part of actress and orchestra simultaneously were given by different members of the company."

OBITUARY.

DAVID D. LLOYD.

David Demarest Lloyd, the journalist and playwright, died at Weehawken, N. J., on Sept. 11 of heart failure, caused by belladonna poisoning.

Mr. Lloyd was born in this city on Sept. 1, 1851, his parents being the Rev. Aaron Lloyd and Maria C. Lloyd. He was graduated from the College of the City of New York in 1870. Soon after leaving college he joined the reportorial staff of the New York *Tribune*, and after about a year's service he went to Washington to become the private secretary of Chief Justice Chase. Subsequently he became the Albany and Washington correspondent of the *Tribune*.

While in Washington he wrote his first play (For Congress) which was successfully produced by the late John T. Raymond. His next two plays were The Woman Hater, in which Roland Reed has made such a pronounced success, and the Dominie's Daughter, which was produced at Wallack's Theatre in March, 1887. About two years ago, Mr. Lloyd resumed journalistic work as an editorial writer on the *Tribune*, continuing there up to the day of his death. This Summer he completed a play entitled The Senator for W. H. Crane.

The funeral was held from his home No. 135 West Seventy-seventh street, and the interment was in Woodlawn Cemetery.

PIERRE CHARLES MARIE VILLA.

Prof. Pierre Charles Marie Villa, the dramatic critic of the *Courrier des Etats Unis*, of this city, who died on Sept. 4, and was buried in Evergreens Cemetery, was noted among the French residents of New York for his fine scholarship. At the age of thirty he was exiled from France after the Napoleonic *coup d'état* of 1851 and came to New York. He had been writing for the Paris papers since he was seventeen years old, and was for a number of years the dramatic critic for *Figaro*. Besides writing dramatic criticisms and other articles for the French papers, he taught French after a method of his own, which he had prepared for publication just before his death.

JOHN O'BRIEN.

John O'Brien, the veteran showman, died at his home in Frankford, near Philadelphia, on Sept. 5. He had been in the circus business since 1861, and often ran three circuses at a time. In 1873 he sent out the first twenty-five-cent circus ever toured, and it made a fortune for him. He subsequently managed P. T. Barnum's World's Fair on Wheels, and was a partner with the late Ben Maginley, in the latter's circus. A few years ago he made another innovation in the circus world by sending out a ten-cent show. Of late years he was less fortunate with his ventures and died comparatively poor.

J. C. DUFF'S PROJECTS.

"J. C. Duff will be a very busy manager this season and next," said A. F. Bradley, Mr. Duff's courteous business manager, in conversation with a reporter of THE MIRROR the other day. "In the first place there is his Paola company, which has for its attraction what has proved to be the most popular opera Mr. Duff has ever produced. In addition he has Henry E. Dixey in The Seven Ages at the Standard Theatre, and the management of that house to look after, and the repertoire opera company, which, according to a recent arrangement with Al. Hayman, is to play a season on the Pacific Coast.

"The prima donna of the latter organization will be Mme. Georgine Janauschousky, while Adolph Neuendorff will most probably act as musical director. Others engaged are Digby Bell and Mark Smith. The repertoire will include The Queen's Mate, A Trip to Africa, Dorothy and Paola. Next season Mr. Duff will have an interest in Nat Goodwin's tour."

IN THE COURTS.

SHEPHARD AND WOOD ENJOINED.

Legal proceedings instituted by Primrose and West, the minstrels, prevented the appearance of Frank Shephard and William B. Wood, the musical artists at Hyde and Behman's Theatre last week, under the management of Rich and Harris.

About the sixth of July last Shephard and Wood entered into an agreement with Primrose and West's Minstrels to act under their management during this season—for thirty or forty weeks or more, at the option of Primrose and West—at a salary of $175 a week and traveling expenses. The contract provided that they should not perform with any other company during this season. Upon the strength of the contract Primrose and West had some very expensive lithographing done, showing their new performers in stage costume, and also advanced to them $400 upon their salary. Notwithstanding this, Primrose and West discovered that Shephard and Wood, in direct violation of their contract, entered into an agreement with Rich and Harris to perform in their company during this season. The breach of contract is aggravated by reason of the fact that Rich and Harris is a rival organization to that of Primrose and West, and the latter are unable to secure performers to take the places of Shephard and Wood, who are unique in their line. Messrs. Howe and Hummel were engaged as counsel for the minstrels, and presented the case to Judge Van Hoesen, of the Court of Common Pleas, and spread before him one of the large lithographs of artists as they were to have appeared with Primrose and West's Minstrels. The judge granted an injunction restraining them from continuing to appear with Rich and Harris, or announcing their intention to appear with them or any other organization except Primrose and West.

THE OLD HOMESTEAD.

"The Old Homestead will open its second year at the Academy of Music next Monday, the 23 inst.," said Manager Alexander Comstock to a reporter of THE MIRROR yesterday. "When it does open it will do so with entirely new scenery with the exception of the Grace Church scene, which could not be improved upon. The cost of the production this season will almost double that of last year. The first act will be a marvel of stage work and the extreme of realism in theatrical productions.

"In order to secure room for the production of one of the largest scenes ever given on any stage the two great walls on the sides of the stage have been removed. This has necessitated as well the distruction of four floors of dressing-rooms on both sides of the house.

"The width of the stage now is 147 feet, and one drop is being painted that will cover this entire space. The whole character of the stage setting differs entirely from that of last season. The last act is to be a revolving scene showing the Swanson farm buried in snow, while the second act will be more elaborate than ever. It will be painted in white and ivory, and will be hung with the most exquisite draperies. As you may have heard, nothing else is booked at the Academy but The Old Homestead for this and all of next season, and it is hardly likely that anything else will be required, so that when the World's Fair gets here in 1892 it will still be the attraction at this house. The company will be the same as last year, and Mr. Thompson returned to the city this week, to see that everything is in readiness."

WILSON BARRETT'S EQUIPMENTS.

The largest consignment of theatrical scenery ever shipped to this country is probably that of Wilson Barrett's, which is expected to arrive here some time this month by two of the Cunard steamships. Mr. Barrett has a repertoire of eight plays and he will bring over the entire original scenery costumes, properties and mechanical effects used in these plays, with the exception of the earthquake scene in Claudian, which will be manufactured in Boston. Extraordinary low rates of transportation were offered the English tragedian by the Cunard company, and their acceptance followed in quick order. It is estimated that the scenery and properties will weigh over 310 tons, while there are fifty large baskets of costumes which will weigh about five tons.

The first shipment will be made on the *Cephalonia*, which sails on Thursday next. The *Scythia* will follow with the remainder on the 26th. Both steamships will arrive at Boston. The Wilson Barrett Company, with their scenery and appurtenances, will require a full train of cars for their transportation throughout the country. Mr. Barrett will not leave England until Oct. 22, the company sailing, however, on the 25 inst. It is said that the scenery and properties will pass the Custom House free under the clause "tools of trade."

AT THE THEATRES.

THE CASINO.—THE DRUM MAJOR.

Stella	Pauline Hall
Claudine	Marie Halton
Duchess Della Volta	Eva Davenport
The Abbess	Sylvia Gerrish
Gravolet	James T. Powers
Monthabor	Edwin Stevens
Robert	John E. Brand
Duke Della Volta	N. S. Burnham
Marquis Bambini	Charles Campbell
Gregorio	A. W. Maflin

The Drum Major, which was produced at the Casino on Monday night, was not a success. We use the term *produced* advisedly, as no end of liberties have been taken with Offenbach's La Fille du Tambour Major, both in the adaptation of the libretto and the interpolation of musical numbers that were in no way related to the original score. Furthermore, when we state that the production was not a success, we mean to imply that there is nothing more difficult to prognosticate than a Casino failure. In the present instance it is quite possible that the "Pere la Victoire" march, interpolated in the last act, may save the opera from absolute defeat, for the costumes, marching and military revolutions of the feminine soldiers are exceedingly clever, while the costumes and scenic effects fill the stage with a luminous gaiety.

The original opera was first produced in Paris towards the end of 1880. Shortly afterward it was presented in New York at the Standard Theatre by Paola Marie, and then the late Selina Dolaro essayed an English version at the Fourteenth Street Theatre, which was not very remunerative. Latterly the opera has been revived at the Paris Gaité with considerable success.

The plot, with which most theatregoers are familiar, deals principally with the escapades of Stella, the daughter of a drum major, in her endeavor to marry the man of her choice. Her stepfather, who is a full-fledged Italian duke, desires her to marry a foppish aristocrat, but she frustrates his plans by disguising herself as a cantineer, and afterward as a coachman, and finally secures the dashing lieutenant she has selected for matrimonial partnership.

The return of Pauline Hall to the Casino stage was signalled by an abundance of floral offerings at the close of the second act, that added greatly to the "hot-house" qualities of the auditorium. Her singing and acting in the role of Stella were in keeping with all of her previous operatic work. Her histrionic work is mechanical, and her vocal efforts are at times very metallic. Still, she is an operatic favorite which is owing principally to her physical beauty, and in a measure to the fact that she is a conscientious artist who is fairly acceptable in anything she attempts. Marie Halton, who appeared as Claudine, made quite a hit. She sings with artistic feeling, and her acting is characterized by refreshing vivacity. Sylvia Gerrish was an acceptable abbess. Eva Davenport proved a commonplace Duchess, but had plenty of aristocratic company in her mediocrity. for N. S. Burnham was even worse as the Duke, and words cannot express the inanity of Charles Campbell in his attempt to imbue the role of the Marquis with foppish eccentricity.

James T. Powers made a circus clown of himself in the role of Gravolet. There is no denying that his slangy witticisms and grotesque actions created a great deal of laughter, but his talents would be more fitly employed in the horse play and buffoonery of farcical comedy. The variety specialties he introduced certainly relieved the tediousness of the first two acts, but they were nevertheless dragged in by the horns and entirely out of place on the comic opera stage. Edwin Stevens had the requisite physical height for an ideal Drum Major, but seemed very ill at ease in the part. Although he looked as if he were made up for a Punch and Judy show, he failed to extract much humor from his lines, and his melodramatic effort in the second act which he intended to be taken seriously, provoked considerable laughter from critical auditors.

John E. Brand, who as Robert, undertook to make love to Stella, proved a somewhat wooden wooer, but his singing partially atoned for his histrionic defects. Mr. Brand should remember that posing and strutting about the stage is not acting.

Jesse Williams, as usual, had the orchestra well in hand, and his guiding baton also showed effectively in the work of the chorus contingent. A lack of proper rehearsals was painfully evident at times among the principals, and numerous hitches occurred during the performance. The stage-manager has a heroic task before him, as the opera will have to be cut and improved throughout to make it an entertainment worthy of metropolitan patronage. Possibly the piece is only intended as a stop-gap until La Mexicana is ready for production at the Casino.

GRAND OPERA HOUSE.—PAUL KAUVAR.

A crowded house greeted the rising of the curtain at the Grand Opera House on Monday night, when Steele Mackaye's picturesque five-act drama was once more presented to a New York audience, with the sterling actor Joseph Haworth as the hero, Paul Kauvar.

Joseph Haworth's brilliant rendering of this part is familiar to theatregoers, and his manly forceful portrayal of the hot-headed, tender-hearted young soldier, frequently roused the house to enthusiastic applause.

The patriotic sentiments of justice and honor which ring through the lines of the title role were given with a simple earnestness which found echo in the hearts of the audience, and the star came before the curtain, in response to vociferous calls after each act, on one occasion being the recipient of a magnificent floral tribute. The cast was effective, Miss Rechelle's Diane making a good impression, in spite of her evident incapacity for the higher demands of the part.

THE WINDSOR.—THE FAT MEN'S CLUB.

Professor Albert Baton	J. C. Stewart
Arthur Baton	William B. Murray
Walter Wyman	R. S. Nodine
Cool Day	Frederick Mackley
Ernest Roemer	R. O. Jenkins
Mrs. Devera Baton	Sadie Cushman
Jemima Baton	Nellie Page
Jemima Patterson	Estrella Sylvia
Bessie	Carrie Elberts

A wildly hilarious farce-comedy entitled The Fat Men's Club, sent a large audience at the Windsor Theatre, on Monday night, in roars of laughter.

The Fat Men's Club will, perhaps, hardly bear criticism from a literary point of view nor upon the platform of legitimate drama. It is a farce-comedy sketch, but more complete in form and unbroken in movement than such pieces usually are.

The piece opens with a scene in the singing academy of Professor Baton, who is a very fat man with an ambition to produce an opera. He is married to a lady who holds the reins. His twin brother, a member of the Fat Men's Club, turns up after an absence of years and takes the Professor off to New York to initiate him and see the sights. The lady overhears their plans and enlists her pupils to make a bogus club. Accordingly, a house is hired in New York and Baton lured to it away from his brother. Once within the clutches of his disguised friends, the unhappy "candidate" is run through a most outrageous series of practical jokes until he believes himself to be going out of his mind. At that point and having lost every desire but the one wish to get safely home to his wife, that lady re-appears and takes the crest-fallen truant home.

A number of pretty songs and choruses were a pleasing feature of the first act. Clever acrobat business and tricks of magic were introduced as part of the initiation ceremonies. The farcical situations were countless and a ballet of four enormously fat men dressed as ballet girls executing difficult steps was excruciatingly funny.

J. C. Stewart, the author, was a successful impersonator of Professor Baton. William B. Murray was equally successful as the other fat man. R. S. Nodine proved efficient as Walter Wyman and Frederick Mackley received much applause as Cool Day. R. O. Jenkins cleverly doubled the parts of a costumer and a dude. The brothers Bolien were the acrobats. Among the ladies of the cast, Sadie Cushman acted the part of the authoritative wife very spiritedly, Nellie Page was satisfactory as a young lady in love with Wyman and handsome Estrella Sylvia gave an animated rendition of the part of an ambitious actress. All the cast acted in a spirited manner.

STANDARD.—HANDS ACROSS THE SEA.

Jack Dudley	Gustavus Levick
Jean de Lussac	W. J. Ferguson
Tom Bassett	John Buckstone
Dick Melford	William H. Wallis
Robert Stillwood	Joseph Adelman
Lilian Melford	Miss Edna Carey
Lucy Nettlefold	Miss Percy Haswell
Madame Vallerie	Miss Lizzie J. Scanlan

Henry Pettitt's latest melodrama, Hands Across the Sea, had its metropolitan *premier* at the Standard on Monday night. The story of the play was succinctly told in THE DRAMATIC MIRROR a fortnight ago, when the piece had its first production in this country, in Philadelphia. The piece is constructed on conventional lines, and bears the stamp of the typical London melodrama. It abounds in theatrical situations, and each act closes with the inevitable climax. The scenery is varied, and several revolving scenes and heavy sets are used.

Gustavus Levick made a pronounced hit in the manly and heroic role of Jack Dudley. Edna Carey as the loving and sorrowing wife was intense when the occasion required, and displayed great but well repressed force. John Buckstone, who created the part of Tom Bassett, did some very clever comedy work. W. J. Ferguson as the gambling tout, gave a clever and telling character sketch. Percy Haswell in the *ingenue* role of Lucy Nettleford gave a spirited delineation of the part and won much favor. The other characters were also in capable hands.

THIRD AVENUE.—ARCADIA.

Corinne, always a great favorite with the patrons of the Third Avenue Theatre, commenced a two weeks' engagement on Monday last before a packed house. Arcadia, rewritten and much improved since last seen here, proved a good medium for the star to introduce her specialties.

As Tom-Tom, Corinne sang and danced her way into the hearts of all present, and her every appearance was the signal for a round of applause. Roberta Crawford, as Bulbul, sang several pretty songs and is the possessor of a fairly good voice. Charles Fostelle as Sallie Waters, proved himself a clever dancer, while James Sturgess as Pogowog was quite amusing, but rather too noisy. Helen Harrington made an attractive Fairy Queen and the chorus was mainly efficient. The burlesque has been well staged and the costumes are handsome.

PEOPLE'S.—MANKIND.

Mankind opened for a week at the People's before a crowded house on Monday night. It was enthusiastically received. Forrest Robinson and Marjorie Bonner in the leading roles were very effective. The excellent character work of W. H. Thompson, as the senile villain, Daniel Groodge, elicited a call for him at the end of the fifth act. The entire cast is very capable, and their work is uniformly good. Next week, John A. Stevens in Wife for Wife.

AT OTHER HOUSES.

Shenandoah has proved a profitable venture at the Star Theatre, and Ferncliff has met with fair success at the Union Square. Both war dramas continue their metropolitan engagement throughout the week.

This is the last week of The Fairies' Well at the Fourteenth Street Theatre, where Carroll Johnson appears to have met with popular approval in his recent metamorphosis from a negro minstrel into an Irish comedian.

Bootles' Baby holds its own at the Madison Square, and Lord Chumley has every evidence of prosperity at the Lyceum Theatre.

Sol Smith Russell will close his New York engagement in A Poor Relation at Daly's Theatre on Saturday night.

The stay of The Great Metropolis at Proctor's Twenty-third Street establishment is not limited to any particular period. According to sanguine accounts it will remain there until next Christmas.

Comic opera is still in a flourishing condition, so far as The Oolah at the Broadway and Clover at Palmer's Theatre are concerned.

The Gorman Minstrels have taken possession of Tony Pastor's and have been well patronized by the patrons of that establishment.

Among the attractions at Koster and Bial's Concert Hall last Monday were Braatz Brothers, who did some clever work on the horizontal bar, Baker and West, acrobatic comedians, Winnie Johnson and Millie Price. The new burlesque of Faust on Time will be produced next week.

SADIE MARTINOT'S ENGAGEMENT.

Sadie Martinot, as charming as ever, and dressed as usual in one of the most becoming of gowns, received a MIRROR reporter in her parlors at the St. James Hotel yesterday morning. She was surrounded with packed trunks from out of which peeped any number of pretty dresses and wraps, for she had only arrived from Paris, Sunday, on *La Bourgogne*, and had not had time to put them away.

"I've had a glorious four-months' trip," she said; "but to tell you all the cities I visited might tire you. I went to London and Paris, of course, but besides that I spent considerable time at the cure at Carlsbad and stayed for quite a while at Venice, going down every morning regularly to enjoy the sun baths at Lido. At Venice I lived in an old palace overlooking the Grand Canal, and had great fun listening to the serenades. Then I came back through Switzerland. Now that I've come home, though, I intend to stay awhile."

"Have you made any plans?" asked the reporter.

"One half hour before I left for Europe, four months ago, I signed with Mr. Duff for this season to remain in New York. What Mr. Duff's plans for me are I do not know."

Although Miss Martinot may not be aware of it, there are said to be rumors in the air connecting the well-known manager with some as yet undefined plan for the establishment of a permanent attraction in this city—whether in the line of production of comedy, comic opera or burlesque is not known. At present everything about the scheme is being kept very quiet, and a general air of mystery surrounds the venture.

A CHAT WITH CORA TANNER.

Cora Tanner saw a MIRROR reporter at the Park Theatre in Brooklyn the other evening, and confided to him in the utmost confidence that her European trip had cost her ten pounds in weight.

"I think I can stand it, though," she said, "for I had a lovely time on the other side. It was my second trip over, and I didn't have a moment's seasickness. The first time I went with McKee Rankin, playing the Widder in The Danites, and begged off and went back home as soon as I got homesick. This time, therefore, I was a real veteran on the sea. Besides, the first time it was business, and now as I had made it distinctly understood by my husband, it was for pleasure.

"Now, I know it won't do," she said, "for me to tell you everything that delighted me on my trip, for I should be talking all the evening, but I can't help saying that I enjoyed myself immensely at Warwick, at Stratford-on-Avon and at Kenilworth Castle—that I was delighted with Edinburg but disgusted with Glasgow, with its ships, its smoke and its din and noise of business—that we were the guests of Wilson Barrett and Miss Eastlake, and that I roamed at sweet will over the seven miles by twelve of the Duke of Westminster's grounds.

"Now about work. I open my season on Friday at Yonkers, playing eight nights in New England, and then coming to Newark and later to the Fourteenth Street Theatre for four weeks. The latter engagement begins on October 7. This year's presentation of the play will be a complete reproduction, in almost all particulars of that of last season. The scenery will be duplicated, but will all be new, while I shall have entirely new costumes. They will not be reproductions of last year's, though.

"The cast will also be the same as last season with the exception of Harold Russell, who plays the part of Lord Isley in place of Edward Bell. Mr. Russell promises to make a big hit. This time Col. Sinn has determined that New York shall not steal his leading man from him, and so he has made a contract with Mr. Russell for three years. As for myself I am in the best of health, and I feel as though I shall do full justice to my role."

THE HANDGLASS.

"SPIKE" HENNESSY and "Kid" McCoy, who break open a safe in The Stowaway, are said to be well known to the New York police. "If they always make as much noise in opening a safe as they did last night," says a disgruntled Western critic, "the reason for their notoriety is evident."

† † †

AN æsthetic Texas journal thus announces the coming of an English actress who recently electrified New York: "For the country's sake, Adelaide, keep away from Texas. We have cotton worms and potato bugs this season, and that is affliction enough for one year."

† † †

JUST.

Dedicated to the Daunray-Ward Sufferers.

Just a little nerve-food,
Just a little gall,
Just a Giant husband
Who understands base-ball;
Just a rattled actor,
Dateless—turns to drink;
Just a twinkling starlet
Never more to twink!

† † †

A BAD, bold, Brooklyn contemporary tells us of a Japanese performer who works up his climb-ax by walking barefoot up a ladder built of knives, with the sharp edges uppermost.

† † †

WHILE artistic theatrical circles are still pulsating from the shock caused by the cancelations of the dates of our many society stars, a still, small voice whispers of a Freak Trust which is to be formed by Managers Barnum and Bailey. The report has caused quite a flutter upon the elevated stages of the swell museums, and has hushed, for the nonce, the light and airy badinage of the ossified man, while the two-headed boy and the lady with phenomenal adipose tissue have relapsed into moody silence.

† † †

RUMOR has it that a popular dramatist is at work on a play entitled Uncle Jane. It is to be a companion piece to Aunt Jack.

† † †

ANSWERS TO CORRESPONDENTS.

Sweet Sixteen.—1. We have heard nothing of the proposed starring tour of Mr. Hilliard as Little Eva in Uncle Tom's Cabin. 2. We have seen worse writing than yours, but we forget where.

Anxious Mother.—Mr. O'Conor does not intend leaving the stage. Where he goes the stage goes, even to the jungles of Norton's Point.

Gladys Fitz Julep.—No, Gladys, there is no chance for a society star without a wardrobe. Under such circumstances an opening might be found for you on the refined burlesque stage as an elevator; but otherwise, Gladys, there is no hope for you.

Hiram Hayseed.—We cannot conscientiously hold out much encouragement to you in your project to go upon the stage as a romantic actor. If, as you say, you have spent your life upon a farm, and understand the care of horses, why not come to the city and accept a position as dramatic editor on some one of the New York dailies.

Angeline.—Yes, it would be a charming idea for you to send flowers to the young reporter who wrote up your interview so beautifully. Reporters as a rule are passionately fond of flowers, and the delicate attention would doubtless be appreciated. But we would suggest that you choose some other design than the Lyre which you mention. You might unintentionally wound his feelings by so doing. A handsome floral pillow with a check daintily coiled in the petals of a rose would appeal to his finer feelings, and would be much more appropriate.

LOOKING FORWARD.

(*An Actor's Reverie.*)

"Can I speak with you one moment, sir?"

A pair of genial eyes, perhaps the slightest shade impatient, looked into mine, and he said sharply:

"What's your name?"

"Rollins, sir, Charles Rollins."

"Step in this way. Now, sir?"

"I was with Mr. —— last season," I hazarded, tremulously. "He has spoken of you so often, and in such a manner, as to embolden me to call on you." I caught another glance from the genial, restless eyes, as he passed me, striding up and down, his shoulders shrugged, his arms stiff as ramrods, with the extremities buried deep in his pockets.

Encouraged, I proceeded, "I am a stranger in New York. I have been here two weeks, looking for an engagement, without the shadow of success, and so, not knowing what next to do, I —— "

"Thousands of them, no less!" he interrupted, fiercely, stopping in front of me, with disheveled hair and under lip protruding.

"Sir!" I exclaimed, in astonishment.

"English importation!" he exclaimed, vehemently. "Chinese! No less than a thousand, just like you!"

"And I thought," I continued, timidly, "if you could advise—"

"Advise? Yes, get out of the profession. What's your name? Oh—um! Well, do you expect me to get you an engagement? I can't do it. What's your address? 341—yes. No use, though, for there's no less than a thousand just like you. I can't do it. I'll write you. Good day."

I hastily picked up my hat and left the room, but not until I again interchanged a look, and received as my portion a revelation of gentle kindness in the guise of a lowered brow and disturbed features.

Much encouraged, despite the abruptness of my reception and dismissal, I took the shady side of Broadway, and sauntered down toward Madison Square, pondering upon the sententious phrase, "English importation."

Could the true inwardness of the "thousand just like me" be attributed to this cause? Yes, no doubt of it. As the certainty struck me, it manifested the effect it had upon me, by the reception I gave a small urchin, who approached me with the "*World*, extra!"

"It would need an extra world to satisfy these Britishers," I growled, as I carefully separated a penny from the strav, long-hoarded pieces of silver.

America for the Americans!

Is this spiteful?

America welcomes gladly, and makes of her own all foreigners who come with the intention of identifying themselves with her. Why not then, "America for Americans?" The Chinese would not, therefore we bade them begone. The English actor seeks our shores with the avowed purpose of assimilating our silver dollars, but not our customs or citizenship. He conjures to his mental retina visions of Yankee dollars, to be quickly transferred to England at the end of the season. America, as an institution, he regards with phlegmatic contempt. Americanism is not a fad in England, hence we cannot retaliate, and make this a reciprocal evil. The English artist brings with him the foreign mannerisms which, to the shame of our managers, is a synonym of ability, or rather, desir-ability, and we, eating our fingers off in idleness, find ourselves like Othelio, our occupation gone. Must we, whose pockets protest against procrastination, sit and adapt the apathetic philosophy of Gautier when he said: "There is no use in anything; and, moreover, there is nothing; yet everything happens, but to me it is all the same."

Philosophising in hot weather is fatiguing at best. I dropped into a seat in Madison Square, and pulled a book from my pocket. It was Bellamy's "Looking Backward." Sighing deeply at the dark prospect ahead, I settled myself in the seat and gave myself up to a contemplation of the pages before me. The suggestiveness of the topic, and the correlative relation it occupied to the ideal condition of the stage, gradually led me into a deep reverie.

Eureka!

The problem is solved. Back goes the intrusive Briton to his native element.

We will immediately make the government sole purveyors of theatrical talent. A system of theatrical training schools is established in New York, to which are introduced all ambitious of histrionic laurels. The faculty of these schools will be composed of the oldest and most talented of the profession. At stated intervals examination performances will be held, and those who reach a specific degree of excellence go out before the public as employés of the government at one of the degrees of salary his amount of excellence may justify. The period of service will be limited only to the capability of the actor to perform his work. When he retires from the stage through incapability, old age, etc.—ladies are not expected to retire from this last cause—he is to be pensioned with the full amount of his salary, and spend the remainder of his life as he sees fit, the pension fund to be drawn from the surplus of the Government Treasury. The faculty of the training schools is to be replenished from the ranks of retired actors, who, in this event, will receive a salary in addition to their pension.

Managers and owners of theatric enterprises will sustain the same relative position toward the public and their own interests as formerly, with but this difference: the government furnishes them with people, and supervises the payment of salaries, to insure which, the due amount is deposited by managers at governmental headquarters, weekly in advance. This, of course, to encourge the ghost in his seventh day perambulations. Every manager avowing his intention of putting a company on the road, must first pass a civil service examination, and then place on deposit a stipulated amount, as forfeiture, in case he should not finish the season in good form. This latter provision is made not in a doubting spirit, but for the delectation of play-pirates in general.

English actors will be admitted into the schools after becoming naturalized citizens, and they will be rigorously and thoroughly purged of all mannerisms invidious to the spirit of American institutions, from thence to "go it alone" on their histrionic merits. This plan of work will be immediately acted upon and put into operation, that the many American actors now out of employment may secure engagements, and the foreign element be expelled from the positions they now occupy in this country and relegated to the training schools.

American actors for the American stage!

CHARLES ROLLINS.

HAVERLY-CLEVELAND MINSTRELS.

A consensus of the reports from the large cities and towns throughout the country where the Haverly-Cleveland Minstrels have appeared attests the pleasant fact that this superb minstrel aggregation is repeating its unusual artistic and financial success of last season. This organization has been the initial attraction for the opening of a large number of houses this season, and in nearly every instance it was reported that they played to standing room and turned people away. During a period in which 121 performances were given by the Haverly-Cleveland Minstrels the total receipts are said to have been $134,643.25, or an average of $1,113 for each performance. W. S. Cleveland certainly exhibits managerial ability in the highest degree, as he has brought his organization up to its present high standard, while he has the good sense to keep it on the crest of the waves of popular success.

OPENINGS THIS WEEK.

Manager Harry Sloan wires that Hanlons' Fantasma (B company) opened in New Brunswick, N. J., to the capacity of the Opera House, and the piece made a pronounced success.

The Excelsior Comedy company announce that May Blossom is under the supervision of Gustave Frohman. The same is distinctly denied by Mr. Frohman, but the right of the play is given the organization simply on a royalty.

THE SOCIETY STAR ON THE STAGE.

It can be safely said, and vouched for as well—for experience has proved it—that the woman who poses as the particular star of her set, has no place in the home of histrionics except in the box. She may there beam radiantly down upon a sea of admirers, or smile with unction and applaud in her own delicate manner the favored few who strut their struts, mug, mouth or breathe their parts. In her box, surrounded by a chosen few of her gay and fashionable coterie, she reigns pre-eminent and shares with none the especial advantages all her own. Her form shown publicly as God gave it to her—added to, or detracted from, by the artifices of fashion's decree or woman's inordinate passion for attracting attention, vies with that of the coryphée whose fair charms need no additional graces to win the eye and please the nicest tastes of sentiment.

But the society star would tear her fair self from the favored few and jump into the arena to allure the many thousands. Why? Is it because she has felt a genuine desire to raise the morality of the stage? (A morality, I judge you, taken in whole, which compares not unfavorably with the highest class of religious or the most learned of scientific lot.) Is it because a divine spark has warmed her heart, placing every impulse of her being in grand subjection to its wants? Does the society star really go upon the stage for pure love of the art, urged by a desire to please and interest the public?

She does not.

Flattered and fawned upon by the admiring dozens, her sense of vanity is so highly strung that she cannot, will not, does not rest until she has tried to win the applause of the many thousands. That is—the small dozen have been her parasites, and she longs for the many thousands to become her one, great big oyster. But what the small dozen may have overlooked, vanity and illiberality toward the many—the large and eager public will not under any consideration accept for the true jewel. And she finds fault with the public; she hoped the public would overlook any shortcoming, any trails of "green," "fresh" (forward) and amateurish features. But the public is a big monster. It idolizes genuine efforts and reaches out its countless hands to lift up the truly great and really deserving aspirant; but it will have naught to do with the society star whose orbit is not expansive enough to embrace true genius for true acting.

And that is the reason why so many would-be histrionic stars have drooped down and out during the past years. H. S. KELLER.

CARPING CRITICS.

There are certain dramatic critics who take a special delight in fault-finding, in hurling abuse at everything appertaining to the stage, in making the sensitive souls connected therewith feel ill at ease and by dissembling in a convincing way, satisfy you that you are a very ordinary sort of person, while they—the critics—are altogether superior creatures dowered with the knowledge of a Herakles and the wisdom of a Pallas.

If you are a playwright, they comfort you with the assurance that they have perhaps seen a worse play than yours, but that it is without a motive; that the plot is badly developed; that your characters are not real; that they are too immoral or too sentimental; that the dialogue is unnatural; that there is too much or too little action; that such and such a scene should have been constructed so and so, and intimate plainly that if the piece had been theirs to write how much better they could have done.

If you are an actor they will tell you that you have no conception of the character you are portraying; that you strut, or pose, or rant, or that your articulation cannot be heard four rows from the footlights; that your delivery is too rapid or too slow; that you keep your arms going like windmill sails or let them hang like sausages by your sides. In short, they hint in a vague but unmistakable manner that you are unfitted for the stage, and that your proper place would have been behind the dry-goods counter or the plough.

If you are a manager they kindly inform you that you lack judgment; that you do not know how to cast a play; that your heavy man is best fitted for juvenile business; that the soubrette ought to play the lead, that the costumes were utterly inappropriate; that the play is mounted in a slip-shod manner, or lost in the floridness of its surroundings, and that the public comes to see acting, not scenery.

Some, not content with hurling the venom of their wrath at the stage alone, attack the public taste lamenting its prudishness or its depravity; sneer when the public applaud and approve when it condemns. They make it a point to find fault with everything and everybody and to convince us that the times are out of joint.

Gentlemen of the Zoilus-Throne, your style of reviewing is among the causes that drive the playwright to despair, wrinkles the managerial brow and saddens the life of the actor. Come, throw away your bludgeons and your vial of wrath. Let us have fair dealing, just censure tempered with mercy, and due praise without flattery; so shall a clear conscience be your reward and the blessings of weary readers rest upon you.

OLIVER JURGENSEN.

PROFESSIONAL DOINGS.

MARIE JANSEN returned to the cast of The Oolah on Monday night.

A. W. NICHOLS and Dell Douglass were married in Chicago last week.

MELBOURNE MCDOWELL injured his neck recently by diving in a San Francisco swimming bath. He will be about in a fortnight.

T. HENRY FRENCH'S Little Lord Fauntleroy company, under the management of Al. Hayman, left this city on Sunday for Seattle, Washington Territory, where they will open their Autumn season next Monday.

MAGGIE MITCHELL, her son and her daughter, and William Terriss and Jessie Millward were passengers on the *Ems*, which arrived from Europe yesterday. Miss Mitchell opens her season in Providence on Oct. 3.

PAULINE HARVEY has been engaged for the role of the Princess in The Arabian Nights company, which opens its season at Albany, N. Y., on Sept. 30. Bessie Fairbain has signed for the part of Aladdin in the same organization.

LARGE orders for printing have been given to the Calhoun Printing Company, Morgan & Co., and the Central Lithographing Company by P. G. Hubert for the production of False Charms with Marie Hubert Frohman as the star.

ADELE PAYN, who formerly supported George Miln has just been left a handsome fortune in Cleveland. Through Gustave Frohman she has offered to purchase either Jim the Penman or The Wife for certain territory.

H. E. WHEELER is managing Newton Beers' Enoch Arden. It was reported that he was not with the organization, owing to his absence for two days in Milwaukee, where he joined his comrades in the Grand Army parade.

TONY HART, who has been traveling with his wife in The Will o' the Wisp company, was sent back to the asylum at Worcester, Mass., last Friday.

THE Hamilton House, at Stamford, Conn., will close on Oct. 1. The introduction of the Saturday nights at which some professionals have attended, has proved so successful that a large addition to the theatre will be built next season.

THE largest theatre in New York has at last secured an attraction which puts its capacity to a severe test. Shenandoah is said to have drawn 500 more people to the Star Theatre on Saturday night than could gain admittance.

CHAOS FLAT, the new musical comedy in which Rillie and Ada Deaves are starring this season, is reported to have made a genuine success on its first production in Bridgeport, Conn. They opened to a crowded house and the piece created a *furore*.

THE costumes for The Seven Ages, in which Henry E. Dixey appears shortly at the Standard Theatre, will be made from designs by Alfred Thompson, who also designed the scenery, which is being painted by Walter Burridge and Harley Merry.

MADELINE INGELOW has settled up her estates in Birmingham, Ala., and settled in New York for the Winter, studying under the direction of Gustave Frohman. She has authorized the latter to buy any play that he considers adapted to her for her starring tour.

A NUMBER of city managers were notified by Capt. Reilly, of the Nineteenth Precinct Police, early this week, that no bill-boards would be allowed to be placed outside of Broadway stores on Sunday hereafter, owing to complaints having been made by the owners of these establishments.

ALICE FISCHER, who did such clever work as the adventuress in Little Lord Fauntleroy, at the Broadway Theatre, is still at liberty, owing to the collapse of A. H. Wood's West End Theatre enterprise, as she had signed to fill an engagement in the Harlem stock company during the present season.

THE legal troubles between Colonel Sinn and A. M. Palmer over the production of Captain Swift in Brooklyn have been settled amicably out of court, the expenses and lawyers' fees of the Brooklyn manager being paid by the other side in consideration of the withdrawal of all legal steps for damages.

ESTELLE CLAYTON is reported to have made a success in the new American comedy, On the Hudson. The piece was produced in Buffalo on the 9th inst., and it ran to large business during its stay in that city. It is said to be an all-round play. The scenes and properties are of special design and are carried by this company.

CARROLL JOHNSON'S success in The Fairies' Well at the Fourteenth Street Theatre, is held by Manager W. H. Power to be due in great part to that actor's strong personal magnetism. The company finish their two weeks' engagement at the Fourteenth Street Theatre on Saturday night. They will tour the principal cities, returning to this city in the Spring.

LAURA BURT gave a birthday party on Monday evening at her flat on Thirty-third Street. Among those present were Cora Tinnie, Maud Hall, Wilton Lackaye, W. A. Brady and Ralph Edmunds. Miss Burt recited, Miss Hall was heard on the piano, Mr. Brady sang some selections from Clover, and the entire entertainment proved most enjoyable.

FANNIE C. JACKSON, who was a member of the Madison Square Theatre company for the past two years, writes that she has been obliged to resign her engagement with T. Henry French to play Minna in Little Lord Fauntleroy, as she has been dangerously ill with typhoid fever, and, though now convalescent, is not strong enough to join the company.

JESSIE MILLWARD has closed her season at the Adelphi Theatre, London, and arrived in New York on the steamship *Ems*. Miss Millward and Mr. Terriss will open their season at Niblo's on Oct. 8 in an adaptation of Roger la Honte, a strong play which has already enjoyed a run of over 250 nights in Paris. They will be supported by an American company and not by an English one as reported.

WESLEY SISSON'S production of Little Lord Fauntleroy will take place next month in Melbourne. Among the Americans in the cast will be Harry Edwards, Ethel Winthrop, Louise Dickson and Olive Berkeley. The latter's place in the title role occasionally be taken by Grace Hopkins, while George Wotherspoon will manage the organization. The contract for the production of the play allows for a six months' run with a privilege of renewal.

THE *City of Rome* brought to this country on Saturday last all of the foreign attractions that Rich and Harris will manage this season. The Nauckie Brothers, German athletes, said to weigh 900 pounds; the Maxwells, with their troupe of performing dogs and talking cockatoos; Abocha and Masus, from the Hippodrome, Paris; Arabic tumblers and balancers, Lottie Collins, serio-comic song and dance artist; the Two Macs, Alice Maydue, Little Florence and others are among the attractions secured.

THE opening of the season of Primrose and West's Minstrels took place at Taylor's Opera House, Trenton, N. J., on Saturday night, before a crowded house. The crystal first part was set with special scenery and costumed in a rich and handsome manner. Barney Fagan introduced his latest creations, "The Promenade of the Popenjays" and "Love Among the Flowers." Barber, "The Wizard of the Wheel," made a hit with his bicycle feats, Hurley and Van Aucken did their remarkable triple-bar act. Robert Slavin shared the honors with Primrose on the end. The original "Big Four" (W. H. Smith, Dan Waldron, Tom Haley and Master Martin) presented their new humorous sketch The Haunted Mill.

AT THE THEATRES.

THE CASINO.—THE DRUM MAJOR.

Stella	Pauline Hall
Claudine	Marie Halton
Duchess Della Volta	Eva Davenport
The Abbess	Sylvia Gerrish
Gravolet	James T. Powers
Monthabor	Edwin Stevens
Robert	John E. Brand
Duke Della Volta	N. S. Burnham
Marquis Bambini	Charles Campbell
Gregorio	A. W. Maflin

The Drum Major, which was produced at the Casino on Monday night, was not a success. We use the term *produced* advisedly, as no end of liberties have been taken with Offenbach's La Fille du Tambour Major, both in the adaptation of the libretto and the interpolation of musical numbers that were in no way related to the original score. Furthermore, when we state that the production was not a success, we mean to imply that there is nothing more difficult to prognosticate than a Casino failure. In the present instance it is quite possible that the "Pere la Victoire" march, interpolated in the last act, may save the opera from absolute defeat, for the costumes, marching and military revolutions of the feminine soldiers are exceedingly clever, while the costumes and scenic effects fill the stage with a luminous gaiety.

The original opera was first produced in Paris towards the end of 1880. Shortly afterward it was presented in New York at the Standard Theatre by Paola Marie, and then the late Selina Dolaro essayed an English version at the Fourteenth Street Theatre, which was not very remunerative. Latterly the opera has been revived at the Paris Gaîté with considerable success.

The plot, with which most theatregoers are familiar, deals principally with the escapades of Stella, the daughter of a drum major, in her endeavor to marry the man of her choice. Her stepfather, who is a full-fledged Italian duke, desires her to marry a foppish aristocrat, but she frustrates his plans by disguising herself as a cantineer, and afterward as a coachman, and finally secures the dashing lieutenant she has selected for matrimonial partnership.

The return of Pauline Hall to the Casino stage was signalized by an abundance of floral offerings at the close of the second act, that added greatly to the "hot-house" qualities of the auditorium. Her singing and acting in the role of Stella were in keeping with all of her previous operatic work. Her histrionic work is mechanical, and her vocal efforts are at times very metallic. Still, she is an operatic favorite which is owing principally to her physical beauty, and in a measure to the fact that she is a conscientious artist who is fairly acceptable in anything she attempts. Marie Halton, who appeared as Claudine, made quite a hit. She sings with artistic feeling, and her acting is characterized by refreshing vivacity. Sylvia Gerrish was an acceptable abbess. Eva Davenport proved a commonplace Duchess, but had plenty of aristocratic company in her mediocrity, for N. S. Burnham was even worse as the Duke, and words cannot express the inanity of Charles Campbell in his attempt to imbue the role of the Marquis with foppish eccentricity.

James T. Powers made a circus clown of himself in the role of Gravolet. There is no denying that his slangy witticisms and grotesque actions created a great deal of laughter, but his talents would be more fitly employed in the horse play and buffoonery of farcical comedy. The variety specialties he introduced certainly relieved the tediousness of the first two acts, but they were nevertheless dragged in by the horns and entirely out of place on the comic opera stage. Edwin Stevens had the requisite physical height for an ideal Drum Major, but seemed very ill at ease in the part. Although he looked as if he were made up for a Punch and Judy show, he failed to extract much humor from his lines, and his melodramatic effort in the second act which he intended to be taken seriously, provoked considerable laughter from critical auditors.

John E. Brand, who as Robert, undertook to make love to Stella, proved a somewhat wooden wooer, but his singing partially atoned for his histrionic defects. Mr. Brand should remember that posing and strutting about the stage is not acting.

Jesse Williams, as usual, had the orchestra well in hand, and his guiding baton also showed effectively in the work of the chorus contingent. A lack of proper rehearsals was painfully evident at times among the principals, and numerous hitches occurred during the performance. The stage-manager has a heroic task before him, as the opera will have to be cut and improved throughout to make it an entertainment worthy of metropolitan patronage. Possibly the piece is only intended as a stop-gap until La Mexicana is ready for production at the Casino.

GRAND OPERA HOUSE.—PAUL KAUVAR.

A crowded house greeted the rising of the curtain at the Grand Opera House on Monday night, when Steele Mackaye's picturesque five-act drama was once more presented to a New York audience, with the sterling actor Joseph Haworth as the hero, Paul Kauvar.

Joseph Haworth's brilliant rendering of this part is familiar to theatregoers, and his manly forceful portrayal of the hot-headed, tender-hearted young soldier, frequently roused the house to enthusiastic applause.

The patriotic sentiments of justice and honor which ring through the lines of the title role were given with a simple earnestness which found echo in the hearts of the audience, and the star came before the curtain, in response to vociferous calls after each act, on one occasion being the recipient of a magnificent floral tribute. The cast was effective, Miss Rechelle's Diane making a good impression, in spite of her evident incapacity for the higher demands of the part.

THE WINDSOR.—THE FAT MEN'S CLUB.

Professor Albert Baton	J. C. Stewart
Arthur Baton	William B. Murray
Walter Wyman	R. S. Nodine
Cool Day	Frederick Mackley
Ernest Roemer	R. O. Jenkins
Mrs. Devera Baton	Sadie Cushman
Jemima Baton	Nellie Page
Jemima Patterson	Estrella Sylvia
Bessie	Carrie Elberts

A wildly hilarious farce-comedy entitled The Fat Men's Club, sent a large audience at the Windsor Theatre, on Monday night, in roars of laughter.

The Fat Men's Club will, perhaps, hardly bear criticism from a literary point of view nor upon the platform of legitimate drama. It is a farce-comedy sketch, but more complete in form and unbroken in movement than such pieces usually are.

The piece opens with a scene in the singing academy of Professor Baton, who is a very fat man with an ambition to produce an opera. He is married to a lady who holds the reins. His twin brother, a member of the Fat Men's Club, turns up after an absence of years and takes the Professor off to New York to initiate him and see the sights. The lady overhears their plans and enlists her pupils to make a bogus club. Accordingly, a house is hired in New York and Baton lured to it away from his brother. Once within the clutches of his disguised friends, the unhappy "candidate" is run through a most outrageous series of practical jokes until he believes himself to be going out of his mind. At that point and having lost every desire but the one wish to get safely home to his wife, that lady re-appears and takes the crest-fallen truant home.

A number of pretty songs and choruses were a pleasing feature of the first act. Clever acrobat business and tricks of magic were introduced as part of the initiation ceremonies. The farcical situations were countless and a ballet of four enormously fat men dressed as ballet girls executing difficult steps was excruciatingly funny.

J. C. Stewart, the author, was a successful impersonator of Professor Baton. William B. Murray was equally successful as the other fat man. R. S. Nodine proved efficient as Walter Wyman and Frederick Mackley received much applause as Cool Day. R. O. Jenkins cleverly doubled the parts of a costumer and a dude. The brothers Bolien were the acrobats. Among the ladies of the cast, Sadie Cushman acted the part of the authoritative wife very spiritedly, Nellie Page was satisfactory as a young lady in love with Wyman and handsome Estrella Sylvia gave an animated rendition of the part of an ambitious actress. All the cast acted in a spirited manner.

STANDARD.—HANDS ACROSS THE SEA.

Jack Dudley	Gustavus Levick
Jean de Lussac	W. J. Ferguson
Tom Bassett	John Buckstone
Dick Melford	William H. Wallis
Robert Stillwood	Joseph Adelman
Lilian Melford	Miss Edna Carey
Lucy Nettlefold	Miss Percy Haswell
Madame Valleria	Miss Lizzie J. Scanlan

Henry Pettitt's latest melodrama, Hands Across the Sea, had its metropolitan *premier* at the Standard on Monday night. The story of the play was succinctly told in THE DRAMATIC MIRROR a fortnight ago, when the piece had its first production in this country, in Philadelphia. The piece is constructed on conventional lines, and bears the stamp of the typical London melodrama. It abounds in theatrical situations, and each act closes with the inevitable climax. The scenery is varied, and several revolving scenes and heavy sets are used.

Gustavus Levick made a pronounced hit in the manly and heroic role of Jack Dudley. Edna Carey as the loving and sorrowing wife was intense when the occasion required, and displayed great but well repressed force. John Buckstone, who created the part of Tom Bassett, did some very clever comedy work. W. J. Ferguson as the gambling tout, gave a clever and telling character sketch. Percy Haswell in the *ingenue* role of Lucy Nettleford gave a spirited delineation of the part and won much favor. The other characters were also in capable hands.

THIRD AVENUE.—ARCADIA.

Corinne, always a great favorite with the patrons of the Third Avenue Theatre, commenced a two weeks' engagement on Monday last before a packed house. Arcadia, rewritten and much improved since last seen here, proved a good medium for the star to introduce her specialties.

As Tom-Tom, Corinne sang and danced her way into the hearts of all present, and her every appearance was the signal for a round of applause. Roberta Crawford, as Bulbul, sang several pretty songs and is the possessor of a fairly good voice. Charles Fostelle as Sallie Waters, proved himself a clever dancer, while James Sturgess as Pogowog was quite amusing, but rather too noisy. Helen Harrington made an attractive Fairy Queen and the chorus was mainly efficient. The burlesque has been well staged and the costumes are handsome.

PEOPLE'S.—MANKIND.

Mankind opened for a week at the People's before a crowded house on Monday night. It was enthusiastically received. Forrest Robinson and Marjorie Bonner in the leading roles were very effective. The excellent character work of W. H. Thompson, as the senile villain, Daniel Groodge, elicited a call for him at the end of the fifth act. The entire cast is very capable, and their work is uniformly good. Next week, John A. Stevens in Wife for Wife.

AT OTHER HOUSES.

Shenandoah has proved a profitable venture at the Star Theatre, and Ferncliff has met with fair success at the Union Square. Both war dramas continue their metropolitan engagement throughout the week.

This is the last week of The Fairies' Well at the Fourteenth Street Theatre, where Carroll Johnson appears to have met with popular approval in his recent metamorphosis from a negro minstrel into an Irish comedian.

Bootles' Baby holds its own at the Madison Square, and Lord Chumley has every evidence of prosperity at the Lyceum Theatre.

Sol Smith Russell will close his New York engagement in A Poor Relation at Daly's Theatre on Saturday night.

The stay of The Great Metropolis at Proctor's Twenty-third Street establishment is not limited to any particular period. According to sanguine accounts it will remain there until next Christmas.

Comic opera is still in a flourishing condition, so far as The Oolah at the Broadway and Clover at Palmer's Theatre are concerned.

The Gorman Minstrels have taken possession of Tony Pastor's and have been well patronized by the patrons of that establishment.

Among the attractions at Koster and Bial's Concert Hall last Monday were Braatz Brothers, who did some clever work on the horizontal bar, Baker and West, acrobatic comedians, Winnie Johnson and Millie Price. The new burlesque of Faust on Time will be produced next week.

SADIE MARTINOT'S ENGAGEMENT.

Sadie Martinot, as charming as ever, and dressed as usual in one of the most becoming of gowns, received a MIRROR reporter in her parlors at the St. James Hotel yesterday morning. She was surrounded with packed trunks from out of which peeped any number of pretty dresses and wraps, for she had only arrived from Paris, Sunday, on *La Bourgogne*, and had not had time to put them away.

"I've had a glorious four-months' trip," she said; "but to tell you all the cities I visited might tire you. I went to London and Paris, of course, but besides that I spent considerable time at the cure at Carlsbad and stayed for quite a while at Venice, going down every morning regularly to enjoy the sun baths at Lido. At Venice I lived in an old palace overlooking the Grand Canal, and had great fun listening to the serenades. Then I came back through Switzerland. Now that I've come home, though, I intend to stay awhile."

"Have you made any plans?" asked the reporter.

"One half hour before I left for Europe, four months ago, I signed with Mr. Duff for this season to remain in New York. What Mr. Duff's plans for me are I do not know."

Although Miss Martinot may not be aware of it, there are said to be rumors in the air connecting the well-known manager with some as yet undefined plan for the establishment of a permanent attraction in this city—whether in the line of production of comedy, comic opera or burlesque is not known. At present everything about the scheme is being kept very quiet, and a general air of mystery surrounds the venture.

A CHAT WITH CORA TANNER.

Cora Tanner saw a MIRROR reporter at the Park Theatre in Brooklyn the other evening, and confided to him in the utmost confidence that her European trip had cost her ten pounds in weight.

"I think I can stand it, though," she said, "for I had a lovely time on the other side. It was my second trip over, and I didn't have a moment's seasickness. The first time I went with McKee Rankin, playing the Widder in The Danites, and begged off and went back home as soon as I got homesick. This time, therefore, I was a real veteran on the sea. Besides, the first time it was business, and now as I had made it distinctly understood by my husband, it was for pleasure.

"Now, I know it won't do," she said, "for me to tell you everything that delighted me on my trip, for I should be talking all the evening, but I can't help saying that I enjoyed myself immensely at Warwick, at Stratford-on-Avon and at Kenilworth Castle—that I was delighted with Edinburg but disgusted with Glasgow, with its ships, its smoke and its din and noise of business—that we were the guests of Wilson Barrett and Miss Eastlake, and that I roamed at sweet will over the seven miles by twelve of the Duke of Westminster's grounds.

"Now about work. I open my season on Friday at Yonkers, playing eight nights in New England, and then coming to Newark and later to the Fourteenth Street Theatre for four weeks. The latter engagement begins on October 7. This year's presentation of the play will be a complete reproduction, in almost all particulars of that of last season. The scenery will be duplicated, but will all be new, while I shall have entirely new costumes. They will not be reproductions of last year's, though.

"The cast will also be the same as last season with the exception of Harold Russell, who plays the part of Lord Isley in place of Edward Bell. Mr. Russell promises to make a big hit. This time Col. Sinn has determined that New York shall not steal his leading man from him, and so he has made a contract with Mr. Russell for three years. As for myself I am in the best of health, and I feel as though I shall do full justice to my role."

THE HANDGLASS.

"SPIKE" HENNESSY and "Kid" McCoy, who break open a safe in The Stowaway, are said to be well known to the New York police. "If they always make as much noise in opening a safe as they did last night," says a disgruntled Western critic, "the reason for their notoriety is evident."

† † †

AN æsthetic Texas journal thus announces the coming of an English actress who recently electrified New York: "For the country's sake, Adelaide, keep away from Texas. We have cotton worms and potato bugs this season, and that is affliction enough for one year."

† † †

JUST.

Dedicated to the Dauvray-Ward Sufferers.

Just a little nerve-food,
Just a little gall,
Just a Giant husband
Who understands base-ball;
Just a rattled actor,
Dateless—turns to drink;
Just a twinkling starlet
Never more to twink!

† † †

A BAD, bold, Brooklyn contemporary tells us of a Japanese performer who works up his climb-ax by walking barefoot up a ladder built of knives, with the sharp edges uppermost.

† † †

WHILE artistic theatrical circles are still pulsating from the shock caused by the cancelations of the dates of our many society stars, a still, small voice whispers of a Freak Trust which is to be formed by Managers Barnum and Bailey. The report has caused quite a flutter upon the elevated stages of the swell museums, and has hushed, for the nonce, the light and airy badinage of the ossified man, while the two-headed boy and the lady with phenomenal adipose tissue have relapsed into moody silence.

† † †

RUMOR has it that a popular dramatist is at work on a play entitled Uncle Jane. It is to be a companion piece to Aunt Jack.

† † †

ANSWERS TO CORRESPONDENTS.

Sweet Sixteen.—1. We have heard nothing of the proposed starring tour of Mr. Hilliard as Little Eva in Uncle Tom's Cabin. 2. We have seen worse writing than yours, but we forget where.

Anxious Mother.—Mr. O'Conor does not intend leaving the stage. Where he goes the stage goes, even to the jungles of Norton's Point.

Gladys Fitz Julep.—No, Gladys, there is no chance for a society star without a wardrobe. Under such circumstances an opening might be found for you on the refined burlesque stage as an elevator; but otherwise, Gladys, there is no hope for you.

Hiram Hayseed.—We cannot conscientiously hold out much encouragement to you in your project to go upon the stage as a romantic actor. If, as you say, you have spent your life upon a farm, and understand the care of horses, why not come to the city and accept a position as dramatic editor on some one of the New York dailies.

Angeline.—Yes, it would be a charming idea for you to send flowers to the young reporter who wrote up your interview so beautifully. Reporters as a rule are passionately fond of flowers, and the delicate attention would doubtless be appreciated. But we would suggest that you choose some other design than the Lyre which you mention. You might unintentionally wound his feelings by so doing. A handsome floral pillow with a check daintily coiled in the petals of a rose would appeal to his finer feelings, and would be much more appropriate.

LOOKING FORWARD.

(*An Actor's Reverie.*)

"Can I speak with you one moment, sir?"

A pair of genial eyes, perhaps the slightest shade impatient, looked into mine, and he said sharply:

"What's your name?"

"Rollins, sir, Charles Rollins."

"Step in this way. Now, sir?"

"I was with Mr. —— last season," I hazarded, tremulously. "He has spoken of you so often, and in such a manner, as to embolden me to call on you." I caught another glance from the genial, restless eyes, as he passed me, striding up and down, his shoulders shrugged, his arms stiff as ramrods, with the extremities buried deep in his pockets.

Encouraged, I proceeded, "I am a stranger in New York. I have been here two weeks, looking for an engagement, without the shadow of success, and so, not knowing what next to do, I —— "

"Thousands of them, no less!" he interrupted, fiercely, stopping in front of me, with dishevelled hair and under lip protruding.

"Sir!" I exclaimed, in astonishment.

"English importation!" he exclaimed, vehemently. "Chinese! No less than a thousand, just like you!"

"And I thought," I continued, timidly, "if you could advise—"

"Advise? Yes, get out of the profession. What's your name? Oh—um! Well, do you expect me to get you an engagement? I can't do it. What's your address? 341—yes. No use, though, for there's no less than a thousand just like you. I can't do it. I'll write you. Good day."

I hastily picked up my hat and left the room, but not until I again interchanged a look, and received as my portion a revelation of gentle kindness in the guise of a lowered brow and disturbed features.

Much encouraged, despite the abruptness of my reception and dismissal, I took the shady side of Broadway, and sauntered down toward Madison Square, pondering upon the sententious phrase, "English importation."

Could the true inwardness of the "thousand just like me" be attributed to this cause? Yes, no doubt of it. As the certainty struck me, it manifested the effect it had upon me, by the reception I gave a small urchin, who approached me with the "*World*, extra!"

"It would need an extra world to satisfy these Britishers," I growled, as I carefully separated a penny from the strav, long-hoarded pieces of silver.

America for the Americans!

Is this spiteful?

America welcomes gladly, and makes of her own all foreigners who come with the intention of identifying themselves with her. Why not then, "America for Americans?" The Chinese would not, therefore we bade them begone. The English actor seeks our shores with the avowed purpose of assimilating our silver dollars, but not our customs or citizenship. He conjures to his mental retina visions of Yankee dollars, to be quickly transferred to England at the end of the season. America, as an institution, he regards with phlegmatic contempt. Americanism is not a fad in England, hence we cannot retaliate, and make this a reciprocal evil. The English artist brings with him the foreign mannerisms which, to the shame of our managers, is a synonym of ability, or rather, desir-ability, and we, eating our fingers off in idleness, find ourselves like Othello, our occupation gone. Must we, whose pockets protest against procrastination, sit and adapt the apathetic philosophy of Gautier when he said: "There is no use in anything; and, moreover, there is nothing; yet everything happens, but to me it is all the same."

Philosophising in hot weather is fatiguing at best. I dropped into a seat in Madison Square, and pulled a book from my pocket. It was Bellamy's "Looking Backward." Sighing deeply at the dark prospect ahead, I settled myself in the seat and gave myself up to a contemplation of the pages before me. The suggestiveness of the topic, and the correlative relation it occupied to the ideal condition of the stage, gradually led me into a deep reverie.

Eureka!

The problem is solved. Back goes the intrusive Briton to his native element.

We will immediately make the government sole purveyors of theatrical talent. A system of theatrical training schools is established in New York, to which are introduced all ambitious of histrionic laurels. The faculty of these schools will be composed of the oldest and most talented of the profession. At stated intervals examination performances will be held, and those who reach a specific degree of excellence go out before the public as employés of the government at one of the degrees of salary his amount of excellence may justify. The period of service will be limited only to the capability of the actor to perform his work. When he retires from the stage through incapability, old age, etc.—ladies are not expected to retire from this last cause—he is to be pensioned with the full amount of his salary, and spend the remainder of his life as he sees fit, the pension fund to be drawn from the surplus of the Government Treasury. The faculty of the training schools is to be replenished from the ranks of retired actors, who, in this event, will receive a salary in addition to their pension.

Managers and owners of theatric enterprises will sustain the same relative position toward the public and their own interests as formerly, with but this difference: the government furnishes them with people, and supervises the payment of salaries, to insure which, the due amount is deposited by managers at governmental headquarters, weekly in advance. This, of course, to encourge the ghost in his seventh day perambulations. Every manager avowing his intention of putting a company on the road, must first pass a civil service examination, and then place on deposit a stipulated amount, as forfeiture, in case he should not finish the season in good form. This latter provision is made not in a doubting spirit, but for the delectation of play-pirates in general.

English actors will be admitted into the schools after becoming naturalized citizens, and they will be rigorously and thoroughly purged of all mannerisms invidious to the spirit of American institutions, from thence to "go it alone" on their histrionic merits. This plan of work will be immediately acted upon and put into operation, that the many American actors now out of employment may secure engagements, and the foreign element be expelled from the positions they now occupy in this country and relegated to the training schools.

American actors for the American stage!

CHARLES ROLLINS.

HAVERLY-CLEVELAND MINSTRELS.

A consensus of the reports from the large cities and towns throughout the country where the Haverly-Cleveland Minstrels have appeared attests the pleasant fact that this superb minstrel aggregation is repeating its unusual artistic and financial success of last season. This organization has been the initial attraction for the opening of a large number of houses this season, and in nearly every instance it was reported that they played to standing room and turned people away. During a period in which 121 performances were given by the Haverly-Cleveland Minstrels the total receipts are said to have been $134,643.25, or an average of $1,113 for each performance. W. S. Cleveland certainly exhibits managerial ability in the highest degree, as he has brought his organization up to its present high standard, while he has the good sense to keep it on the crest of the waves of popular success.

OPENINGS THIS WEEK.

Manager Harry Sloan wires that Hanlons' Fantasma (B company) opened in New Brunswick, N. J., to the capacity of the Opera House, and the piece made a pronounced success.

The Excelsior Comedy company announce that May Blossom is under the supervision of Gustave Frohman. The same is distinctly denied by Mr. Frohman, but the right of the play is given the organization simply on a royalty.

THE SOCIETY STAR ON THE STAGE.

It can be safely said, and vouched for as well—for experience has proved it—that the woman who poses as the particular star of her set, has no place in the home of histrionics except in the box. She may there beam radiantly down upon a sea of admirers, or smile with unction and applaud in her own delicate manner the favored few who strut their struts, mug, mouth or breathe their parts. In her box, surrounded by a chosen few of her gay and fashionable coterie, she reigns pre-eminent and shares with none the especial advantages all her own. Her form shown publicly as God gave it to her—added to, or detracted from, by the artifices of fashion's decree or woman's inordinate passion for attracting attention, vies with that of the coryphée whose fair charms need no additional graces to win the eye and please the nicest tastes of sentiment.

But the society star would tear her fair self from the favored few and jump into the arena to allure the many thousands. Why? Is it because she has felt a genuine desire to raise the morality of the stage? (A morality, I judge you, taken in whole, which compares not unfavorably with the highest class of religious or the most learned of scientific lot.) Is it because a divine spark has warmed her heart, placing every impulse of her being in grand subjection to its wants? Does the society star really go upon the stage for pure love of the art, urged by a desire to please and interest the public?

She does not.

Flattered and fawned upon by the admiring dozens, her sense of vanity is so highly strung that she cannot, will not, does not rest until she has tried to win the applause of the many thousands. That is—the small dozen have been her parasites, and she longs for the many thousands to become her one, great big oyster. But what the small dozen may have overlooked, vanity and illiberality toward the many—the large and eager public will not under any consideration accept for the true jewel. And she finds fault with the public; she hoped the public would overlook any shortcoming, any trails of "green," "fresh" (forward) and amateurish features. But the public is a big monster. It idolizes genuine efforts and reaches out its countless hands to lift up the truly great and really deserving aspirant; but it will have naught to do with the society star whose orbit is not expansive enough to embrace true genius for true acting.

And that is the reason why so many would-be histrionic stars have drooped down and out during the past years. H. S. KELLER.

CARPING CRITICS.

There are certain dramatic critics who take a special delight in fault-finding, in hurling abuse at everything appertaining to the stage, in making the sensitive souls connected therewith feel ill at ease and by dissembling in a convincing way, satisfy you that you are a very ordinary sort of person, while they—the critics—are altogether superior creatures dowered with the knowledge of a Herakles and the wisdom of a Pallas.

If you are a playwright, they comfort you with the assurance that they have perhaps seen a worse play than yours, but that it is without a motive; that the plot is badly developed; that your characters are not real; that they are too immoral or too sentimental; that the dialogue is unnatural; that there is too much or too little action; that such and such a scene should have been constructed so and so, and intimate plainly that if the piece had been theirs to write how much better they could have done.

If you are an actor they will tell you that you have no conception of the character you are portraying; that you strut, or pose, or rant, or that your articulation cannot be heard four rows from the footlights; that your delivery is too rapid or too slow; that you keep your arms going like windmill sails or let them hang like sausages by your sides. In short, they hint in a vague but unmistakable manner that you are unfitted for the stage, and that your proper place would have been behind the dry-goods counter or the plough.

If you are a manager they kindly inform you that you lack judgment; that you do not know how to cast a play; that your heavy man is best fitted for juvenile business; that the soubrette ought to play the lead, that the costumes were utterly inappropriate; that the play is mounted in a slip-shod manner, or lost in the floridness of its surroundings, and that the public comes to see acting, not scenery.

Some, not content with hurling the venom of their wrath at the stage alone, attack the public taste lamenting its prudishness or its depravity; sneer when the public applaud and approve when it condemns. They make it a point to find fault with everything and everybody and to convince us that the times are out of joint.

Gentlemen of the Zoilus-Throne, your style of reviewing is among the causes that drive the playwright to despair, wrinkles the managerial brow and saddens the life of the actor. Come, throw away your bludgeons and your vial of wrath. Let us have fair dealing, just censure tempered with mercy, and due praise without flattery; so shall a clear conscience be your reward and the blessings of weary readers rest upon you.

OLIVER JURGENSEN.

PROFESSIONAL DOINGS.

MARIE JANSEN returned to the cast of The Oolah on Monday night.

A. W. NICHOLS and Dell Douglass were married in Chicago last week.

MELBOURNE MCDOWELL injured his neck recently by diving in a San Francisco swimming bath. He will be about in a fortnight.

T. HENRY FRENCH'S Little Lord Fauntleroy company, under the management of Al. Hayman, left this city on Sunday for Seattle, Washington Territory, where they will open their Autumn season next Monday.

MAGGIE MITCHELL, her son and her daughter, and William Terriss and Jessie Millward were passengers on the *Ems*, which arrived from Europe yesterday. Miss Mitchell opens her season in Providence on Oct. 3.

PAULINE HARVEY has been engaged for the role of the Princess in The Arabian Nights company, which opens its season at Albany, N. Y., on Sept. 30. Bessie Fairbain has signed for the part of Aladdin in the same organization.

LARGE orders for printing have been given to the Calhoun Printing Company, Morgan & Co., and the Central Lithographing Company by P. G. Hubert for the production of False Charms with Marie Hubert Frohman as the star.

ADELE PAYN, who formerly supported George Miln has just been left a handsome fortune in Cleveland. Through Gustave Frohman she has offered to purchase either Jim the Penman or The Wife for certain territory.

H. E. WHEELER is managing Newton Beers' Enoch Arden. It was reported that he was not with the organization, owing to his absence for two days in Milwaukee, where he joined his comrades in the Grand Army parade.

TONY HART, who has been traveling with his wife in The Will o' the Wisp company, was sent back to the asylum at Worcester, Mass., last Friday.

THE Hamilton House, at Stamford, Conn., will close on Oct. 1. The introduction of the Saturday nights at which some professionals have attended, has proved so successful that a large addition to the theatre will be built next season.

THE largest theatre in New York has at last secured an attraction which puts its capacity to a severe test. Shenandoah is said to have drawn 500 more people to the Star Theatre on Saturday night than could gain admittance.

CHAOS FLAT, the new musical comedy in which Rillie and Ada Deaves are starring this season, is reported to have made a genuine success on its first production in Bridgeport, Conn. They opened to a crowded house and the piece created a *furore*.

THE costumes for The Seven Ages, in which Henry E. Dixey appears shortly at the Standard Theatre, will be made from designs by Alfred Thompson, who also designed the scenery, which is being painted by Walter Burridge and Harley Merry.

MADELINE INGELOW has settled up her estates in Birmingham, Ala., and settled in New York for the Winter, studying under the direction of Gustave Frohman. She has authorized the latter to buy any play that he considers adapted to her for her starring tour.

A NUMBER of city managers were notified by Capt. Reilly, of the Nineteenth Precinct Police, early this week, that no bill-boards would be allowed to be placed outside of Broadway stores on Sunday hereafter, owing to complaints having been made by the owners of these establishments.

ALICE FISCHER, who did such clever work as the adventuress in Little Lord Fauntleroy, at the Broadway Theatre, is still at liberty, owing to the collapse of A. H. Wood's West End Theatre enterprise, as she had signed to fill an engagement in the Harlem stock company during the present season.

THE legal troubles between Colonel Sinn and A. M. Palmer over the production of Captain Swift in Brooooklyn have been settled amicably out of court, the expenses and lawyers' fees of the Brooklyn manager being paid by the other side in consideration of the withdrawal of all legal steps for damages.

ESTELLE CLAYTON is reported to have made a success in the new American comedy, On the Hudson. The piece was produced in Buffalo on the 9th inst., and it ran to large business during its stay in that city. It is said to be an all-round play. The scenes and properties are of special design and are carried by this company.

CARROLL JOHNSON'S success in The Fairies' Well at the Fourteenth Street Theatre, is held by Manager W. H. Power to be due in great part to that actor's strong personal magnetism. The company finish their two weeks' engagement at the Fourteenth Street Theatre on Saturday night. They will tour the principal cities, returning to this city in the Spring.

LAURA BURT gave a birthday party on Monday evening at her flat on Thirty-third Street. Among those present were Cora Tinnie, Maud Hall, Wilton Lackaye, W. A. Brady and Ralph Edmunds. Miss Burt recited, Miss Hall was heard on the piano, Mr. Brady sang some selections from Clover, and the entire entertainment proved most enjoyable.

FANNIE C. JACKSON, who was a member of the Madison Square Theatre company for the past two years, writes that she has been obliged to resign her engagement with T. Henry French to play Minna in Little Lord Fauntleroy, as she has been dangerously ill with typhoid fever, and, though now convalescent, is not strong enough to join the company.

JESSIE MILLWARD has closed her season at the Adelphi Theatre, London, and arrived in New York on the steamship *Ems*. Miss Millward and Mr. Terriss will open their season at Niblo's on Oct. 8 in an adaptation of Roger la Honte, a strong play which has already enjoyed a run of over 250 nights in Paris. They will be supported by an American company and not by an English one as reported.

WESLEY SISSON'S production of Little Lord Fauntleroy will take place next month in Melbourne. Among the Americans in the cast will be Harry Edwards, Ethel Winthrop, Louise Dickson and Olive Berkeley. The latter's place in the title role occasionally be taken by Grace Hopkins, while George Wotherspoon will manage the organization. The contract for the production of the play allows for a six months' run with a privilege of renewal.

THE *City of Rome* brought to this country on Saturday last all of the foreign attractions that Rich and Harris will manage this season. The Nauckie Brothers, German athletes, said to weigh 900 pounds; the Maxwells, with their troupe of performing dogs and talking cockatoos; Abocha and Mazus, from the Hippodrome, Paris; Arabic tumblers and balancers, Lottie Collins, serio-comic song and dance artist; the Two Macs, Alice Maydue, Little Florence and others are among the attractions secured.

THE opening of the season of Primrose and West's Minstrels took place at Taylor's Opera House, Trenton, N. J., on Saturday night, before a crowded house. The crystal first part was set with special scenery and costumed in a rich and handsome manner. Barney Fagan introduced his latest creations, "The Promenade of the Popenjays" and "Love Among the Flowers." Barber, "The Wizard of the Wheel," made a hit with his bicycle feats. Hurley and Van Aucken did their remarkable triple-bar act. Robert Slavin shared the honors with Primrose on the end. The original "Big Four" (W. H. Smith, Dan Waldron, Tom Haley and Master Martin) presented their new humorous sketch The Haunted Mill.

AS YOU LIKE IT.

THE introduction of a second low comedian to supplement the comicality of the Powers that be is said to have caused a little unpleasantness last week during a rehearsal of The Drum Major at the New York Casino. Some of the mischievous chorus girls had been openly guying his somewhat unmusical voice, when the new aspirant for operatic fame proceeded to kick in the most vigorous and violent manner. After destroying everything he could lay his feet on he finally subsided sulkily into a private-box. The stage manager knew of no system of fines that would cover his case. All efforts to reason with his stubborn nature were utterly fruitless until Pauline Hall undertook to feed him with the Paris apple awarded her by the New York dudes. This appealed to his sense of humor, and he consented to be led back on the stage. From all this the reader will see that the obstreperous comedian is a veritable donkey.

* * *

THIS is the way that Adelina Patti is said to have summed up her good points in accounting for her success on the operatic stage:

I am not beautiful but I am pretty—that's one.
I am tolerably graceful—that's two.
I am a good dresser—that's three.
I have a way with me that is piquant—that's four.
I like my public (for my public like me because I like them and never tire of pleasing them)—that's five.
I have a good voice—that's six.
I know how to sing well—my way—that's seven.
I always know my music—that gives comfort to the audience—and may account as eight.
I act fairly well with the roles I sing—that's nine.

What more could one want in a singer?

* * *

ADONIS DIXEY is to appear as a baby in the first part of his new piece, The Seven Ages. It has been given out that he will not speak at all during this portion of the play, but will use his face in pantomime to describe infantile emotions. In fact, he is practising all the requirements of a realistic baby carriage.

* * *

"AH," mused the museum manager, as he drew his cheque for seventy dollars in payment of a pair of corsets for the biggest fat woman in America, "say what they may. They've got no female star on the histrionic stage of to-day that can crowd these and the house as well."

* * *

FAR be it from us to reflect on the veracity of the Detroit *Free Press*, but we credit the following story simply as a matter of professional courtesy:

Ned Buckley, when a young man, was playing out West in the mining towns with a traveling company. He had a wild ambition to play Claude Melnotte, and one night, the leading man being sick, he went to the manager and suggested that they put on The Lady of Lyons and let him be Claude.

"My boy," replied the manager, "the miners will shoot you."

"Why?—"

"They will never stand such a love-sick play."

Ned was willing to risk it however, and as there was not much choice the manager let him go ahead. He was just delivering himself of those beatific lines in the second act about "orange groves," etc., when he chanced to glance toward the audience and saw a big miner standing up and pointing a six-shooter at him. He stopped short in his love-making undecided whether to run or stand his ground, when another miner came to his rescue.

"Hold on, Bill," called out No. 2, "don't shoot Claude Melnotte, "he's a good fellow. I know it, 'cause I got full with him yesterday."

"If you say he's all right, pard, I won't," answered No. 1, "but I am — if I don't have a shot at Pauline."

* * *

IT is less customary now than in "ye palmy days of the drama" for members of the audience to have their little say. Still, that this does occur occasionally, was proved by an incident that is said to have happened in Buffalo during the recent production of Josephine.

The Emperor's sister, Pauline, had just explained that if a girl was born five guns would be fired, and if it was a boy, the number of volleys reached 101. Bang! went the first gun, the audience and actors listening intently. The fifth gun boomed, and the firing seemed to cease. "A girl" sneered Pauline, completely disgusted. Boom! went the sixth gun. "A boy!" cried the actors, and a large number of excited auditors. Boom! went the seventh gun. "Twins!" shouted a roguish youth in the gallery, and the curtains went down amidst roars of laughter.

* * *

MANY years ago when John Webster was filling an engagement in Mobile, under the old stock system, he was given three roles to study in two days. He learned two of them tolerably well, but had very little time left to devote to a long blank verse part in Mary Stuart. At the evening performance, after stumbling through a long description of the palace of Queen Elizabeth, he stuck at the sentence, "Oh, it was sublime!" He kept repeating the phrase, getting redder in the face at each repetition, until the only end that suggested itself was: "Oh, it was sublime to the ridiculous!" Mary Gladstone, who was the star, threw a book at his head for killing her best scene. Furthermore, she went down to the footlights and made a speech to the audience about the duffers they had sent from New York to support her in Mobile. Poor Webster, who had been working hard, scarcely received any sympathy, but was only too glad that Mary Stuart had come to an untimely end.

* * *

According to an anecdote in Sims Reeves' autobiography, Kacready had a most peculiar method of working up to a dramatic situation. We are told that whenever the tragedian wished to portray rage, he engaged two "supers" to make faces at him, step on his toes, and pursue other methods of a like nature calculated to arouse anger. Macready's disposition at its best was not particularly amiable, and whenever, on these occasions, the "supers" were lax in their duties, he would exclaim, "More, more, you beasts!" an exhortation which, under the circumstances, must have injured the feelings of all concerned.

* * *

THE profound contempt held by certain old-time stage managers for the literary part of the drama is humorously set forth in a story told of Andrew Ducrow (of Astley's famous "horse opera" in London). His favorite direction was "cut the dialect (dialogue) and come to the 'osses." During the rehearsal of an equestrian piece one morning, after listening with growing impatience to a long dialogue between the two leading actors, he at last broke in with: "Hold hard, gentlemen; here's a deal of cackle without any good in it. I'll show you how to cut it. You say, 'Yield thee, Englishman.' Then you (indicating the other) answer, 'Never!' Then you say, 'Obstinate Englishman, you die.' Then you both fights. There, that settles the matter; the audience will understand you a great deal better, and the poor 'osses won't catch cold while you're jawing."

A. M. PALMER'S VIEWS AND PLANS.

A. M. Palmer arrived from Europe on the new White Star steamer *Teutonic* on Thursday last. He was in the best of health and to judge from appearances he had evidently derived considerable pleasure from the trip.

"I spent altogether three months on my Summer vacation abroad," he said to a MIRROR representative, "and most of that time was passed in London and Paris. Inclination and business both kept me in the former city. To the American, who, while he goes abroad in search of rest, still does not care to put himself entirely out of reach of pleasurable excitement, London is, after all, the most attractive spot in Europe. Londoners are glad to note, and they speak of it with the utmost satisfaction, that year by year the number of American visitors to their city largely increases. In no other metropolis abroad are they more heartily welcomed or more fairly and justly treated both in social and in business relations, and for one I regard it as a happy omen for the future of both England and America that all sorts and conditions of our countrymen have developed such a fondness for the capital city of England.

"Of late years special attention has been paid to the wants of American visitors by the erection of several great hotels in the neighborhood of Charing Cross, such as the Victoria, the Metropole, the Grand, and now D'Oyly Carte's new hotel, the Savoy. I stopped at the Victoria, and found it the equal in almost every respect (even in charges) of our best American hotels. Its rooms are superb. D'Oyly Carte's new hotel is on the Thames Embankment and is a beautiful building. I dined there once and found the *cuisine* excellent."

"Did you read many new plays while away?" asked the reporter.

"Yes. I read quite a number and listened to the reading of many more while I was in London. Playwriting over there seems at almost as low an ebb as it is here. Only there a manager can find a larger number of experienced professional playwrights to deal with them than he can find here. The trouble with the writers there, as here, seems to be that they are poverty-stricken as to subjects. They are written out, for the time being, apparently.

"Messrs. Pinero, Jones, Buchanan, Pettitt, Sims and Paul Merritt are among the leading and more active playwrights. I have contracts with all of them except Mr. Pinero for plays for this and next season. Mr. Jones is an author who has had the boldness to undertake the writing of plays aimed directly at social and political evils. He followed up Saints and Sinners, which exposed religious hypocrisy, with Wealth, which elucidates the miseries flowing from the modern abnormal struggle for money, and now he has written The Middleman, which touches upon the great question of capital and labor that agitates England even more than America.

"I was present on the first night of The Middleman at the Shaftesbury Theatre. It was an unqualified success, although I confess I do not think it as good a play as Wealth, which was produced at the Haymarket several months before, and which was a signal failure.

"The London audiences are peculiar. Like most theatrical audiences, they know what they want, but their preference for or against a play is based on a very slight ground. A chance expression here or there that jars on the prejudices or opinions of the audience will damn a play forever, while a speech at the end of an act which suits them, will often send the curtain down with a howl from the pit that insures the success of the play. Such was the case in Jones' two plays. You will doubtless see both of them in New York, and will be able to judge whether I am right in saying that the one the British audience condemned is as good as the one they approved."

"How many plays did you bring home with you?"

"About ten. Several of them are by authors comparatively unknown here, but their plays will all see light sooner or later upon my stage. My first play will be a farcical comedy entitled Aunt Jack. It is a very neat, funny little comedy, with a good part for Mrs. Booth, who, as you know, is particularly strong in extravagant comedy. I shall play with this, in order to give all my people employment, a petite drama by Mr. Jones, entitled A Bed of Roses. What I shall follow Aunt Jack with is not determined upon, but it will probably be Ibsen's Pillars of Society, a remarkable work.

"While I was in Paris, Mrs. Lucy Hooper read me a play entitled Helen's Inheritance, the joint work of herself and Mr. R. Davey, formerly the critic of *The Spirit of the Times*. It is a very peculiar work, strong and exciting, but sad to the last degree. I agreed to give it a trial at an authors' matinee to be given in December. Nettie Hooper, the authoress' daughter, will play the leading part.

"Regarding the English attractions coming over this Fall, I know that they are all good. Will they succeed? Ah! That's another matter. Mrs. Kendal is one of the greatest actresses speaking the English tongue. If she fails to be appreciated in America the pecuniary loss will fall upon her and her manager, but the reproach, the shame, will be upon American taste.

"Mr. Wyndham is pretty sure of a welcome. He is known here, and his bright, cheery performances will be always attractive. Mr. Terriss and Miss Millward are to appear in a play which has been a great success both in Paris and London, and it is almost sure to make a favorable impression here. They are both capital artists.

"Wilson Barrett I did not see, but I was informed that he has a strong, interesting play, in which his great qualities as a melodramatic actor are displayed to great advantage.

"Mr. Irving told me a few days before I sailed that he hoped to visit America again before long—perhaps in a year or two. He is in the full tide of success at the Lyceum. I often say to my English friends after I have been over Europe and have seen the productions at other theatres that they scarcely know what a debt of gratitude they owe Henry Irving. He has given to London a theatre whose equal in completeness of stage illustration does not exist in Europe."

"Did you enjoy your visit to the Paris Exposition?"

"Yes, and I made a very careful study of it. Your Paris correspondent got my views on it when he called upon me in the Avenue de Friedland. It is a grand affair, made so by two things. First—excellent management. Second—the patriotic pride of the French people. Shall we succeed equally well here? I hope so with all my heart, but I confess I have some doubts about it. Our National Government should take hold of it. It must not be left wholly to local authorities and local committees and local pockets. Unless it is broad and national in its management it will not be broadly and nationally patronized. The site chosen must be an accessible one, and if room enough cannot be found in one plot of accessible land, two or three such plots should be selected and connected by railway as has been done in Paris. All this idea of going away out of town to get a plot of 300 acres, is, in my humble judgment, nonsense. If with such open spaces as Morningside Park, the vast open lots on Harlem flats, the high ground behind Morningside Park, etc., etc., we cannot develop a scheme which will keep the Exposition within easy reach of this city, we are much less ingenious than I should be willing to own, and we had better let the business out to Chicago or Washington without further delay.

"Of course I cannot tell how an Exposition will affect theatrical business. It was reported that all the Parisian theatres had made no money up to the time of my going to Paris, but every place of amusement I visited was packed. I went to buy seats at the Grand Opera and was told they had no seats for ten days in advance. At the Hippodrome, the concerts, Buffalo Bill's show, and all the theatres I visited, everything seemed most prosperous. Perhaps they were not making money, but according to all indications they were making a great deal of it.

"A word about Salvini. I have undertaken the management of the farewell tour of this great tragedian more out of friendship and as a matter of pride than anything else. I hope to make it memorable by the production of one of the greatest plays in Salvini's repertoire, Samson. He has never been seen in this play with an English-speaking company. I am having all the scenery prepared for it by Marston and Goatcher. It will be, unless I am mistaken, very striking and beautiful, and at least one scene showing the destruction of the temple, will create a sensation. Mr. Salvini sails from Havre next Tuesday and will open here Oct. 14.

"At the Madison Square Theatre, Little Lord Fauntleroy will be given at matinees—two or three times a week—this Winter. Probably we shall commence in November. We shall try to make the cast as nearly perfect as possible."

GOSSIP OF THE TOWN.

WALTER PERKINS has resigned from the Fakir company.

E. H. VANDERFELT mourns the loss of his father, who died in England recently.

JEFFREYS LEWIS is negotiating with a capitalist to take her out in La Belle Russe.

LOUIS HENDRICHS has been engaged by Daniel Frohman for the Our Flat company.

CARRIE JACKSON and Charles Herman have been engaged for Julia Marlowe's company.

ROLAND REED played to nearly $11,000 in two weeks at the Boston Museum recently.

RANKIN DUVAL has resigned from the Mansfield company to join the Booth-Modjeska combination.

IDA VAN CORTLAND has made an instantaneous success in May Blossom. She has the rights for the Middle States.

THE Southern rights for May Blossom have been disposed of to W. J. Hanson, who has now organized a special company.

THE season of Henry Lee in The Suspect will open in Brooklyn on September 30, to be followed by an engagement in this city.

LITTLE JOSIE ZAHN, who made a decided hit in Boston as Ralph Rackstraw in Pinafore, has not yet signed for this season.

IT is reported that He, She, Him and Her is doing a phenomenal business in the South, turning people away at every performance.

R. D. BRYAN closes with the Lights and Shadows company next Saturday night at Newark. His part will be taken by O. B. Collins.

THE Mr. Barnes of New York company is said to have opened its season at the Columbia Theatre, Chicago, last Sunday night to $1,400.

THE manager of Across the Continent company reports that Oliver Byron is not with that organization now, and will not be with it for some time to come.

GEORGE REDFIELD CLARKE, the well-known actor, was married on Wednesday last at New Haven, Conn., to Fanny W. Peck of Waterbury, a non-professional.

A FULL scenic rehearsal of Ganelon was given at the Broadway Theatre on last Sunday night. Lawrence Barrett will feature that play for this season.

FRANK PIXLEY leaves to-day (Wednesday) on the *City of Rome* for England to look after the newspaper work for the season of the Barnum show in London.

MARIE PRESCOTT and R. W. McLean opened their season on Monday night at Beaver Falls, Pa. Miss Prescott is reported in much better health than ever before.

GEORGE W. SAMMIS is apparently not superstitious regarding the number thirteen. He started away in advance of Cora Tanner last Friday, the 13th inst., and looks forward, in spite of that fact, to a big season for Fascination.

A RAG BABY, which opened its season in Brooklyn last week met with its usual success. Manager Southerland claims he has one of the best companies ever engaged for this piece.

AL. HAYMAN will shortly bring suit in San Francisco against Herrmann, the magician, for a breach of contract whereby the Baldwin Theatre had to be closed all of this and last week.

The costumes to be worn by the Carleton Opera company in the production of The Brigands were designed and manufactured by H. Herrmann, the well-known costumer of this city.

FRANK MAYO is now on his way to the Pacific coast. Davy Crockett will make him enough money this season to enable him to produce Nordeck in great style the following season.

THOMAS E. SHEA opened his season in Belasco's Stranglers of Paris in Pittsburg last week to a remarkable good business. It is also reported that his acting made a fine impression.

RAMIE AUSTEN is delighted with the success she has met with in her new play, Guilty Without Crime. Both the play and the star have been receiving excellent notices from the press, while the public approval has been no less marked.

IT was definitely settled on Monday that Richelieu would be the opening play of the Booth-Modjeska company at the Broadway Theatre Oct. 14, to be succeeded by The Merchant of Venice.

GERTRUDE KELLOGG's father is reported as willing to put $10,000 in Gustave Frohman's hands if he thinks there is any chance for his daughter to succeed as Lady Macbeth in a production for the road.

ERNEST TARLETON, who goes with Stuart Robson this season, arrived from England on the *Devonia* Monday. He brings with him a trunk full of English clothes for the part of the swell Lord in The Henrietta.

T. HENRY FRENCH has proposed to Alfred Thompson that the latter undertake the art direction of the new theatre of the Madison Square Garden, and there is every reason to believe that the latter will accept.

DANIEL BANDMAN has authorized Gustave Frohman to open negotiations with Mrs. D. P. Bowers for a ten weeks' engagement in the great Shakespearean Festival, to commence at Helena, Montana, in December.

THE ACTRESSES' CORNER.

HUMAN NATURE.

Wouldn't it be fine if we could live our lives backwards?

Begin with old age, awake from its oblivion to the resigned content of gray hairs, strengthen into power and poise of prime, exhilarate into youth, laugh into childhood, and then back to sleep through babyhood unconsciousness.

There are; of course, a lot of practical objections to the plan, but it sounds well, doesn't it?

One of the objections is that human nature could not adapt itself to the new order and remain human nature.

Children would mope in corners sighing for manhood past.

Said an old actress to me: "Insight into character, insight either instinctive or cultivated, is an attribute essential to any woman who adopts this stage life." I thought she meant it was an essential because character portrayal is the work. But I fancy she meant more.

We may fight about it as much as we please, struggle against it as we may, regret it as we must, but a woman on the stage, working with neither money nor "influence" to help, can better afford to lack talent than tact in understanding the people about her.

Perhaps a man can have a business method and follow it always.

A woman, at least one in this profession, must adapt hers to that of every one she comes across. To do this successfully and legitimately is a big question for all of us.

I wonder if we share in common with all working women the sad necessity of proving to every one we meet just what we are.

A woman in private life is, I believe, accepted by her class as being up to the standard of that class, until she proves the contrary.

A woman on the stage seems to be regarded—at any rate by the men she meets—as just exactly what they may be able to find her out or make her. One gets tired.

If we are to live in peace at all, if we are to drag any satisfaction and content out of this barren life of the stage—barren in its social possibilities I mean—we must learn to adapt ourselves to meet the best from those with whom we come in contact.

So and so is a jolly, free-and-easy, light-hearted chap, who likes a party to enjoy anything; or, next best, an unconventional, frank, bright girl, who is never serious ("grumpy"), who can carry her own bundles and who doesn't expect to be made love to.

Mr. So-and-So will be a charming companion so long as he discovers in you nothing but those qualities upon which his preference makes demand.

Some day you are too tired to command your mood. He finds you abstracted. He apprehends half way that he frets you. It begins to occur to him that, delightful as he may have found you, he hadn't quite found all of you. He doesn't like it, and he never seems quite the same unconstrained, thoroughly entertaining fellow again.

You made a mistake, of course; your fault, not his.

Mr. Such-a-one is quick-tempered, imperious, generous, warm-hearted and fearfully exacting.

He is only bearable if he finds you in even sunshiny mood, only manageable if he thinks he is having his own way, only possible if you tie yourself up safe in a good deal of coquetry and cool conventionality.

Of course, it depends on nothing better than your clear-headed cleverness how long Mr. Such-a-one remains agreeable.

Some say you are tired. Instead of being adroit you are blunt about doing as you choose, or not having him do as he chooses. It's probably a question of conventionality or a matter of must—fizz! bang! fireworks!—and Mr. Such-a-one is no longer a possibility as joint partner in improving time.

Mr. Manager One is grasping, sharp and conscientious. That is an advantage gained by use of keen judgment and business tact he considers always justifiable.

A fool is a legitimate victim—and a fellow smarter than himself he really enjoys losing money to.

It's got to be a case of "Dear Mr. Manager One, your proposition is a most advantageous one—for *yourself*—at the same time—for *me*, etc." If he gets an idea you know what you are about, he is likely to treat you fairly.

Mr. Manager Two is grasping, sharp, unscrupulous, but likely to be kindhearted on the emotional side of his nature.

Say you: "I am sure you will do the right thing by me—you are a much better judge than I—please let me leave it to you." If he has an idea you can't defend yourself in a business way he is likely to think. "Poor, little Kid," and treat you fairly.

The point is, not that it's pleasant to be throughout a "poor, little Kid"—but that it's a good thing to be treated fairly.

Props will smash your trunk if you try—"be careful won't you please ——"

Props will smash your trunk if you try "Take better care of my stuff or, etc.," as the case may be.

Therefore, it's absolutely necessary to the safety of your trunks that you have an idea which kind of a Props you have in the company and treat him accordingly.

Mr. On-the-door will give you seats if you ask him because you feel you have a right to ask.

Or Mr. On-the-door will give you seats if you ask because you feel he has a right to give them. Such a big difference in the two men and the two ways.

If you want seats you have got to have an idea whether Mr. On-the-Door is with you.

The low comedian in the company will treat you with unvarying respect of manner if he realizes you don't suspect he knows how to treat any one any other way.

Or, Mr. Low Comedian will be careful of his manners, if he thinks that you are "particular," and that you don't believe he is.

Or Mr. Low Comedian will act like a gentleman, because if he knows he has to be one, he is.

You must know whether Mr. L. C. is in the company.

"Bobby," the small boy, who travels for the "kid," is tamed from a terror into a triumph of admiring zeal, if you treat him as if he were grown up, bow gravely when you meet him on the street, and in the wings, and refrain from tumbling up his shaggy tangle of red hair.

Or Bobby must find you distinctly "one of the boys" and humorously appreciative of his impish escapades.

Or Bobby can only be reached by sad-eyed disapproval and gentle "Please don't!"

And Bobby must be reached if you want any peace and comfort.

By the way, I know a man who says: "Almost any woman with brains can impress a man. Show me the woman who makes a hit with small boys and I'll show you a woman with heart, too."

Gerald will keep his heart comfortably whole if you laugh cheerily, rub his hair over his eyes and say: "I guess it isn't so awful dear boy!"

Or such a course would result in Gerald's throwing you out of the window and then running down stairs to jump on you. Not pleasant!

Gerald will keep his heart comfortably whole if you never let him fancy you have any idea he thinks you think it isn't whole.

Sounds complicated, but we all know what I mean.

Gerald will keep his heart comfortably whole if you scare him to death by pretending to believe it all and so give him a chance for reaction.

All of which "insight into character" will probably—since you are bound to make mistakes—result in your being abused half the time for a "flirt."

Was there ever a girl who confessed to being a flirt?

Was there ever a girl who got through the world without being at some time blamed for one?

Is any girl safe and sensible who isn't a good deal gone?

That sounds awful, but we all know our time is too much taken up to admit of mere frivolous fantastics of fancy.

At the same time we must get something of sympathy, something of companionship, something of fellowship from the men we meet.

At the same time, also, not one in goodness knows how many touches our deep interest and sympathy.

We must accomplish a more or less clear discernment of just how much each one can be or is to us.

Upon our womanliness and integrity rests the responsibility of holding steadily the lines drawn.

For his sake, you know, as well as for our own.

Heart life is prettily uncomplicated to Kitty, I suppose.

Kitty, who stands at the stile as the sun goes down and finding her heart beats quicker because Hiram holds her hand, is sure she loves him and without question droops her sun-bonnetted head and says "Yes," she will be Mrs. Hiram.

We must know ourselves better—and men better.

Which of us is wise enough to judge? Which of us escapes mistakes?

I suppose we had better all of us take to heart the suggestion about understanding character.

By the way, one of the most effective exercises in this direction is doing what is called putting yourself in other people's shoes.

Try it. It isn't comfortable. It does help you understand yourself though, and that's a good starter for understanding others.

POLLY.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list

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Adams, G. H.	Eyre, Sophie	McCormack, Loudon
Anderson, A. B.	Fomall, Robert	Martin, Helene
Andrews, Lillian	Foster, Mr.	Marsh, F. P.
Abell, Floride	Forsythe, Kate	Millen, Blanche
Anderson, Julia	Forman and Morton	Mainhall, Harry
Boyd, Dora M.	Fenton, Mrs. J. C.	Mann, W. D.
tird, Ethel	Fuller, Loie	Nicholson, Paul
Brainard, Lillian	Gray and Stephens	Norton, J. W.
Bussell, J. H.	Goodwin, E. S.	Owsley, H. F.
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	Gollan, C.	Osborne, Rose
Beaman, Genevieve	Gibbs, Robert P.	Peters, F. W.
Burton, Clarence	Griste, C. B.	Paul, Frank
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Benton, Agnes	Gavin, Austin T.	Patterson, Al.
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Boschier, Robert	Hayden, W. R.	Pleasant, Edgar
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Boyd, Annie	Hatch, William	Pendleton, J. Fred.
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Brown, Charles P.	Hendries, Clara	Raymond, Flit
Baum, L. F.	Hill, F. B.	Rosenberg, Max
Cushman, G.	Hamilton, Grace	Roberts, Al.
Curtisse, Blanche	Harvey, H. H.	Russell, John H.
Courteney, H.	Hatcher, Jessa	Russell, Edith
Carr, Herbert A.	Hadlock, J. D.	Rutledge, Marg'te
Cross, E. J.	Harvey, H.	Sherman & Morrissey
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Cotter, F. G.	Howard, J. G.	Smith, J. Paige
Currier, F. J.	Harcourt, Wm.	Sparks, John G.
Carroll, Jennie	Hague, John A.	St. Quinten, Miss
Coyle, H. G.	Heywood, Nellie	Sydney, Myra
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Crabtree, Lotta	Jewel, Jos.	Travers, Ed.
Cole, Edith	Jefferson, Chas.	Theseus or Thespin
Carlstadt, Viola	Johnston, W. J.	Ten Broeck, Helen
Charters, Charles	Karl and McDonald,	Tyrell, Inigo
Castleton, Kate	Korsman, H. H.	Thorne, Edwin
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Diehl, Mrs. A. R.	Learock, George F.	Thompson, Charlotte
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Dunlap, Geo.	Miller, Regina	Vandenhoff, Kate
Dean, Miss W.	Montford, May	Wallick, Jas. H.
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JOHNSTOWN, PA.,

SEPT. 12, 1889.

As the new Opera House will not be completed in the near future we are forced to cancel all October and early engagements. Parties having later dates will please write us before making other arrangements. ELLIS & JORDAN.

Tony Pastor's Grand Company,

Combined with TONY PASTOR'S EUROPEAN NOVELTIES, now on the road, making the grand success of the year.

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The Charming and Versatile Comediennes, RECEIVED NEXT TO AN OVATION ON THE PRODUCTION of their New Musical Comedy.

CHAOS FLAT

At Bridgeport, Conn., last Thursday. Enthusiasm reigned supreme from beginning to end, and pronounced by press and public the most refined and elaborate Musical Comedy ever written. The Misses Deaves were repeatedly called before the curtain for their excellent characterizations. COMPANY, SCENERY, COSTUMES and MUSIC all made separate and decided hits, and acknowledged to be revelations in comedy satire and excellence. Managers (of FIRST-CLASS HOUSES ONLY) desiring to book the Misses Deaves can avail themselves of the few open weeks remaining in their route by telegraphing immediately their open time to

W. G. HUNTER, Jr., Business Manager Chaos Flat Co., Care Wagner & Reis, Managers Opera House, Bradford, Pa.

W. L. FURSMAN and the MISSES DEAVES, Sole Proprietors and Managers Chaos Flat company

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A HIT! A HIT! A PALPABLE HIT!

W. H. POWER'S Company, Supporting the Talented Irish Comedian,

CARROLL JOHNSON,

In the Picturesque Irish Drama,

THE FAIRIES' WELL

Produced with a car-load of fine scenery.

STAR. PLAY. COMPANY. SCENERY.

A GREAT SUCCESS.

"In the four acts there was not one that was dull, and there was hearty applause from the rise until the fall of the curtain. Carroll Johnson as Larry Dee, a typical, good-hearted, roystering Irish lad, made a decided hit."—*New York World, Sept. 10, 1889.*

"A large audience showed that The Fairies' Well had a long run before it by vociferously applauding the jolly songs that are bound to make it popular. Carroll Johnson, who played the leading role in Larry Dee, sang and danced himself into favor."—*N. Y. Morning Journal, Sept. 10, 1889.*

"The play and Mr. Johnson was well received by the large audience present, and there is no reason why Mr. Johnson's new departure should not be successful."—*New York Daily News, Sept. 10, 1889.*

"Carroll Johnson heads the company in the part of Larry Dee. He is a clever actor, and his dances and songs, of which there are several, suffice to win him much favor. Some good scenery is shown, particularly the pictures of Parnell's Pool and 'The Fairies' Well."—*New York Tribune, Sept. 11, 1889.*

"Mr. Johnson was received with favor by the vast audience from the start, and was made the recipient of unstinted flowers and applause."—*New York Star, Sept. 10, 1889.*

"Both play and star received a cordial welcome, and if applause goes for anything, both were successful. Mr. Johnson sang some new songs and danced himself into the good graces of the large audience present.—*New York Press, Sept. 10, 1889.*

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Estelle Clayton

In the New American Comedy.

ON THE HUDSON

At the Academy of Music, Buffalo, Monday, Sept. 9.

The Star and Play a Conceded Hit. Increased Receipts Nightly.

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READ WHAT THE BUFFALO PRESS SAYS:

ESTELLE CLAYTON IN HER NEW ROLE.

A large house greeted the brilliant society star, Estelle Clayton, at the Academy of Music last evening, in her first production here of the drama, On the Hudson. Miss Clayton herself is an actress of much power and merit, and by her winsome beauty and captivating ways carries the audience with her at her own sweet will. She finds in the leading role of On the Hudson the opportunity for the discreet display of her physical charms and the illustration of her dramatic aptitude. On the Hudson is destined to become a popular play, and large houses doubtless will follow the first one throughout the engagement.—*Buffalo Courier, Sept. 10, 1889.*

ON THE HUDSON.

On the Hudson, the comedy-drama presented at the Academy last night, is a play in which Miss Clayton is certainly adapted to assume the leading role. As the Vassar Girl madly in love, Miss Clayton gave an excellent portrayal. The support is excellent and the play well-mounted. The large audience was very appreciative.—*Daily Times, Buffalo, Sept. 10, 1889.*

ON THE HUDSON.

Miss Estelle Clayton met a large audience at the Academy of Music last evening, and proved herself possessed of all the charms claimed for her. She has an Anderson movement, a Mather face, a sweet voice and considerable power of expression.—*Daily News, Buffalo, Sept. 10, 1889.*

ON THE HUDSON.

There is a fairly well commingled mass of new ideas in the new stage production, entitled On the Hudson, which was seen for the first time on any stage at the Academy of Music last evening, with the pretty and charming Estelle Clayton in the leading role. There was a large audience present and Miss Clayton was recalled after the second act. The play was written especially for Miss Clayton, and if a common expression may be pardoned, it is a fact that it is just her size. Miss Clayton is pretty, poses effectively and dresses tastefully. Miss Clayton's portrayal of a Vassar girl in love was clever, and the author has scored a success. The play was well mounted and the support accorded the star in all that is necessary.—*Buffalo Morning Express, Sept. 10, 1889.*

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DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK CO.: Atlanta, Ga., Sept. 18, 19, Athens 20, Augusta 21, Charleston, S. C., 23, 24, Savannah, Ga., 25, 26, Macon 27, 28, Columbus 30, Birmingham Oct. 1, 2, Selma 3, Mobile 4, 5.

ANNA BOYLE CO.: Elmira, N. Y. Sept. 16—week; Ithaca 23—week; Bath 30-Oct. 2, Corning 3-5.

ARAMIS CO.: Lebanon, Ind., Sept. 18, Aurora, Ill., 19, Springfield 20, Galesburg 21, Taylorsville 23, Litchfield 24, 26, Paducah, Ky., 27, 28, Henderson 30—week.

ADA GRAY CO.: Wilmington, Del., Sept. 17, 18, Coatesville, Pa., 19, Lancaster 20, 21, Carlisle 23, Shamokin 25, Freeland 26, Mahanoy City 27, Shenandoah 28, Carbondale 30, Scranton Oct. 1, Williamsport 2, Ashland 3, Tamaqua 4, Plymouth 7, Danville 8.

AARON WOODHULL CO.: Mount Carmel, Pa., Sept. 19, Ashland 20, Shamokin 21, Shenandoah 23, Mahoney City 24, Pottsville 25, Tamaqua 26, Reading 27, Pottsdam 28, Lebanon 30, Columbia, Oct. 1, Milton 2, 3, Williamsport 4, Danville 5.

A LEGAL WRECK CO.: Columbus, O., Sept. 16—week.

A BUNCH OF KEYS (WESTERN) CO.: Brockport, N. Y., Sept. 18, Medina 19, Lockport 20, Albion 21, Tonawanda 23, Batavia 24, St. Catharines, Ont. 25, Hamilton 26-28, Simcoe 30, St. Thomas, Oct. 1, London 2, Strathroy 3, Petrolia 4, Port Huron, Mich., 5.

ATKINSON CO.: McKeesport, Pa., Sept. 18, Wheeling, W. Va., 19-21.

ADAMS THEATRE CO.: Wheeling, W. Va., Sept. 18-20.

ARNOLD-GRIFFIN CO.: Emporia, Kas., Sept. 19-21.

A LEGAL WRONG CO.: St. Louis 16—week.

ARTHUR REHAN'S CO.: Boston, Sept. 16—week; Burlington Vt., 23, Ogdensburg 24, Brockville 25, Ottawa 26, 27, Watertown 28, Oswego, N. Y., 30, Rome, Oct., 1, Syracuse 2-5.

AROUND THE WORLD IN EIGHTY DAYS CO.: Englewood, Ill., Sept. 18.

A. M. PALMER'S CO.: Washington, Sept. 16—week; Baltimore 23—week; Brooklyn, N. Y., 30—week.

ALONE IN LONDON CO.: Troy, N. Y., Sept. 16—week; Albany 23—week.

A BUNCH OF KEYS CO.: Lawrence, Mass., Sept. 18, Marlboro, 19; Holyoke, 20; Springfield, 21.

A MOUNTAIN PINK CO.: St. Louis, Oct. 30—week.

ANTIOPE CO.: N. Y. City Sept. 2—five weeks.

ANNIE PIXLEY CO.: Philadelphia Sept. 16—two weeks.

AGNES HERNDON CO.: Charleston, S. C., Sept. 18, 19, Savannah, Ga., 20, 21, Augusta 23, Columbia, S. C., 24, Greenville 25, Spartanburg 26, Asheville, N. C., 27, Knoxville, Tenn., 28, Chattanooga 30.

ACROSS THE CONTINENT CO.: Baltimore, Md., Sept. 16-21, Chester, Pa., 23, Woodbury, N. J., 24, Salem 25, Bridgeton 26, Millville 27, Atlantic City 28, Bridgeport, Conn., 30, Oct. 1, New Haven 2, Ansonia 3, Birmingham 4, Naugatuck 5.

AIDEN BENEDICT CO.: Northeast, Pa., Sept. 18, Newcastle 19, Youngstown, O., 20, Alliance 21, Upper Sandusky 23, Tiffin 24, Fostoria 25, Kenton 26, Bellefontaine 27, Piqua 28, Findlay, Oct. 1, Defiance 2, Goshen, Ind., 3, Michigan City 4, Muskegon, Mich., 5.

BOOTH-MODJESKA CO.: Cleveland, Oct. 7—week; New York City, Oct. 14—week.

BOOTH-BARRETT CO.: Louisville, Ky., Sept. 23—week.

BRIC-A-BRAC CO.: Philadelphia Sept. 16—week.

BOURNE THEATRE CO.: Sabetha, Kan., Sept. 16—week; Topeka 23—week; Fort Scott 30—week.

BRASS MONKEY CO.: Salt Lake City, Utah, Sept. 18-19.

BARRY-PAY CO.: New York City, Sept. 2—indefinite.

BLUEBEARD JR. CO.: Cincinnati, Sept 16—week.

BEACON LIGHTS CO.: Peoria, Ill., Sept. 18, Decatur 19, Bloomington 20, Ottawa 21.

BURGLAR CO.: Hampton, Va., Sept. 18, Richmond 19-21, Indianapolis 23—week; Cleveland 30—week.

CITY DIRECTORY CO.: Los Angeles, Cal., Sept. 16—week; Portland, Ore., 27-28; Seattle, W. T., 30, Tacoma, Oct. 1, Spokane Falls 3, Missoula, Mont., 5.

CHICAGO COMEDY (Anderson) CO.: Covington, Ind., Sept. 16—week.

CHAOS PLAT CO.: Bridgeport, Conn., Sept. 18.

CHIP O' THE OLD BLOCK CO.: Chicago, Sept. 16—week; Milwaukee 30—week.

CHICAGO COMEDY CO.: Philadelphia, Sept. 16—week.

CHARLES WYNDHAM: Boston Oct. 7—four weeks.

CHICAGO COMEDY (Ringle's) CO.: Keosauqua, Ia., Sept. 18, 21, Farmington 23-25.

CORSAIR CO.: Omaha, Neb., Sept. 18, 19, Lincoln 20, 21, Kansas City 23—week.

CHAS. E. VERNER CO.: Amesbury, Mass., Sept. 18, Gloucester 20, Lawrence 21, Lowell 23, Beverly 25, Chelsea 26, Pitchburg 27, Marlboro 28.

CHARLES A. GARDNER CO.: Ogden, Utah, Sept. 18, Laramie, Wyo., 20, Cheyenne 21, Chicago 30—week.

CORA VAN TASSELL CO.: Wichita, Kas., Sept. 16—week.

CRESTON CLARKE CO.: Washington, D. C., Sept. 16—week.

CAPTAIN SWIFT (Kate Claxton's) CO.: Baltimore Sept. 16—week.

CATTLE KING CO.: Dover, N. H., Sept. 17, 18, Bath, Me., 19, Gardiner 20, Augusta 21.

CLAIR-PATTEE CO.: Watertown, Dak., Sept. 16—week.

CLEAN SWEEP CO.: North Adams, Mass., Sept. 18, Poughkeepsie, N. Y., 20.

CHARLOTTE THOMPSON CO.: Kansas City, Md., Sept. 16—week.

CREOLE CO.: South Bethlehem, Pa., Sept. 18.

CAPTAIN SWIFT CO.: Cleveland, Sept. 16—week.

CHARLES T. ELLIS CO.: Philadelphia Sept. 16—week.

CASEY'S TROUBLES CO.: Olean, N. Y., Sept. 18, Bradford, Pa., 19, Jamestown 20, Erie 21, Oil City 23, Titusville 24, Corry 25, Union City 26, Franklin 27, New Castle 28.

CARRIE ANDERSON CO.: Austin, Minn., Sept. 16—week; Forest City 23—week; Des Moines, Ia., 30—week.

CORA TANNER CO.: Yonkers, N. Y., Sept. 20, Bridgeport, Ct., 21, New Haven 23-25, Springfield, Mass., 26, Hartford, Ct., 27, 28, Newark, N. J., 30—week.

DARK SECRET CO.: Bangor, Me., Sept. 18—week.

DRIFTING APART CO.: Brooklyn, N. Y., Sept. 16—week; Harrisburg, Pa., 23, Altoona 24, McKeesport 25, Wheeling, W. Va., 26-28.

DENMAN THOMPSON: Bloomington, Ind., Sept. 16—week.

DEAR IRISH BOY CO.: Des Moines, Ia., Sept. 20, 21, Sioux City 23-25, St. Louis 30—week.

DANIEL BOONE CO.: Mahanoy City, Pa., Sept. 18, Freeland 19, Hazleton 20, Trenton, N. J., 21, Wilkesbarre, Pa., 23, Pittston 24, Plymouth 25, Nanticoke 26, Bloomsbury 27, Harrisburg 29.

EVANGELINE CO.: Manchester, N. H., Sept. 18, Lowell, Mass., 19, Haverhill 20, Lynn 21, Portland, Me., 23-25, Waterville 26, Bangor 27, 28, N. Y. City 30—week.

ELY STOCK CO.: Keyser, W. Va., Sept. 16—week; Frederick, Md., 23—week; Woodstock, Va., 30—week.

EDWIN ARDEN CO.: Manch Chunk, Pa., Sept. 22, Reading 23-25, Pottsville 26, Hanover 27, York 28, Wilmington 30-2, Trenton 3, Philadelphia 7—week.

EDWARD HARRIGAN'S CO.: Aspen, Col., Sept. 18—Leadville 19, 20, Pueblo 21.

EDWIN STUART CO.: Muscatine Ia., Sept. 16—week.

EDWARD P. SULLIVAN CO.: Lynn, Mass., Sept. 28, Northampton 30—week.

ELLIOTT'S VOYAGERS: Pana, Ill., Sept. 18, 19, Decatur 20, 21.

ENOCH ARDEN CO.: St. Joseph, Mo., Sept. 17-19, St. Louis 23—week.

EZRA KENDALL CO.: Newark, N. J., Sept. 16—week; Philadelphia 23—week.

EMMA FRANK'S DOT CO.: Aberdeen, Dak., Sept. 18, 19, Huron 20, Mitchell 21, Sioux Falls 23-25, Yankton 26-28, Le Mars 30, Missouri Valley Oct. 1, Des Moines, 2, 3, Oskaloosa 4, Marshalltown 5.

ESTELLE CLAYTON CO.: Steubenville, O., Sept. 18, Wheeling, W. Va., 19, 20, Zanesville, O., 23, Lancaster 24, Circleville 25, Washington 26, Springfield 27, London 28.

EXILES CO.: Philadelphia Sept. 2—3 weeks; Boston 23—week.

E. H. SOTHERN: N. Y. City Aug. 20-Oct. 26.

EUNICE GOODRICH: Madison, Wis., Sept. 16—week; Watertown 23—week; Racine 30—week.

FRANK JONES' CO.: Elgin, Ill., Sept. 18, Joliet 19-21, Aurora 26, 28, Dixon 30-Oct. 2, Sterling 3-5.

FRANCESCA REDDING CO.: West Chester, Pa., Sept. 16—week.

FANTASMA (A) CO.: Milwaukee, Wis., Sept. 16—week, Indianapolis 23—week; Terre Haute 30—week.

FRANK LINDON CO.: Sterling Ill., Sept. 19, 20, Bloomington 21, Clinton, Ia., 23, Lincoln 24, Sullivan, Ill., 25, Mattoon 26, Greencastle 27, Anderson 28, Dayton 30.

FRED ANDREWS CO.: Montrose, Col., Sept. 16—week.

FLOY CROWELL CO.: Nashua, N. H., Sept. 16—week.

FAIRIES' WELL CO.: N. Y. City Sept. 9—two weeks.

FRANK MAYO CO.: Chicago, Sept. 9—two weeks.

FREDERICK WARDE: Allentown, Pa., Sept. 18, Lancaster 19, Reading 20, 21, Plainfield, N. J., 24, Elizabeth 25, Albany, N. Y., 26-28, New Haven, Conn., 30-Oct. 2.

FITZGERALD-LEWIS CO.: Adel, Ia., Sept. 16—week.

FUGITIVE CO.: Montreal, Can.: Sept. 16—week; Toronto 23—week; Buffalo 30—week.

FERGUSON-MACK CO.: Reading, Pa., Sept. 18.

FAT MEN'S CLUB: N. Y. City Sept. 16—week.

FRANK L. FRAYNE CO.: Baltimore Sept. 16—week.

FRANK DANIELS CO.: Grand Rapids, Mich., Sept. 19, 20.

GRAY-ARNOLD CO.: Ogden, Ia., Sept. 19, Jefferson 20, Boone 21.

GOWONGA MOHAWK: Brooklyn, N. Y., Sept. 16—week.

GILBERT-DICKSON CO.: Canton, O., Sept. 18, Mansfield 19.

GRAHAM EARLE CO.: Fairmount, Ind., Sept. 16—week; Goshen 23—week; Kendallville 30—week.

GUS HOMER CO.: Clearfield, Pa., Sept. 16-21.

HELENE ADELL CO.: Morristown, N. J., Sept. 23—week; Elizabeth 30—week.

HOLE IN THE GROUND CO.: Salem, Mass., Sept. 18, Providence, R. I., 19-21.

HELEN BARRY CO.: Albany, N. Y., Sept. 18, Rome 19, Utica 20, 21.

HOLDEN COMEDY CO.: Sandusky, O., Sept. 16—week.

HE, SHE, HIM, HER CO.: Bloomington, Ill., Sept. 18, Pekin 19, Quincy 20, Sedalia 21, Kansas City 23—week.

HARDIE-VON LEER CO.: Fort Smith, Ind., Sept. 18, Newburyport, Mass., 19, Lawrence 20, Lynn 21, Boston 23—week.

HAMILTON DRAMATIC CO.: Princeton, Ind., Sept. 18, Vincennes 19, Terre Haute 20.

HETTIE BERNARD-CHASE CO.: Anderson, Ind., Sept. 18, Greenville 19, Richland 20, Hamilton, O., 21.

HUMBUG CO.: Providence, R. I., Sept. 16—week.

HOOP OF GOLD CO.: Chicago Sept. 16—week.

HUNTLEY COMEDY CO.: Paola, Kas., Sept. 16—week; Carthage 23—week; Kansas City 30—week.

HIS NATURAL LIFE CO.: Brockton, Mass., Sept. 18, Fall River 19, Taunton 20, Woonsocket, R. I., 21, Waltham, Mass., 23, New Bedford 24, 25, Bridgeport, Ct., 27, 28.

HELD BY THE ENEMY CO.: Dover, N. H., Sept. 18, Bangor, Me., 19, Lewiston 20, Portland 21, Paterson, N. J., 23-25, Hoboken 26-28.

HANDS ACROSS THE SEA CO.: N. Y. City Sept. 16—two weeks.

HANS THE BOATMAN CO.: Chicago, Sept. 9—two weeks; Philadelphia Oct. 7—week.

HELEN BLYTHE CO.: Buffalo, N. Y., Sept. 16-18, Tonawanda 20, St. Catharines 21.

HELD IN SLAVERY CO.: Kansas City, Mo., Sept. 16—week.

HILARITY CO.: Rochester, Pa., Sept. 19, Beaver Falls 20, Sharon 21, New Castle 23, Meadville 24, Oil City 25, Titusville 26, Warren 27, Jamestown 28.

IVY LEAF CO.: Cincinnati Sept. 16—week; Knoxville, Tenn., 23, Chattanooga 24, 25, Nashville 26-28.

IRISH HEADS AND GERMAN HEARTS CO.: Clinton, Mass., Sept. 18, Fitchburg 19, Waltham 20, Plymouth 21, Taunton 23, 24, Exeter, N. H., 27, Dover 28.

IRISH LUCK CO.: Buffalo, N. Y., Sept. 16—week.

IN THE RANKS CO.: Paterson, N. J., Sept. 19-21, Bethlehem, Pa., 24, Allentown 25, Reading 26-28.

IDA VAN CORTLAND CO.: Ionia, Mich., Sept. 16—week, Adrian 23—week.

J. K. EMMET CO.: Indianapolis, Ind., Sept. 18, Louisville, Ky., 19-21, Cincinnati 23-28, Detroit 30—week.

JUSTIN ADAMS CO.: Sunbury, Pa., Sept. 16-21.

JENNIE HOLMAN CO.: Paducah, Ky., Sept. 16—week.

JAY HUNT CO.: St. Johnsbury, Vt., Sept. 16-18, St. Albans 19-21, Poultney 23, Fairhaven 24, 25, Saratoga, N. Y., 26-28.

JOHN S. MURPHY CO.: Shelburne Falls, Mass., Sept. 18, Brattleboro, Vt., 19 Rutland 20, Bellows Falls 21, Northampton, Mass., 23, Florence 24, Peterboro, N. H., 25, Lowell, Mass., 26, Portsmouth, N. H., 27, 28, Exeter 30.

JANE COOMBS CO.: Chippewa Falls, Wis., Sept. 18, Eau Claire 19, Winona, Minn., 20, Rochester 21, La Crosse, Wis., 23, Barraboo 24, Madison 25, Portage 26, Watertown 27, Beloit 28, Rockford 29, Dubuque, Ia., 30, Clinton Oct. 1, Cedar Rapids 2, Marshalltown 3, Waterloo 4, Cedar Falls 5.

J. A. STEVENS' CO.: N. Y. City Sept. 23—week.

J. B. POLK CO.: Des Moines, Ia., Sept. 20.

JOHN DILLON CO.: Lawrence, Kas., Sept. 18, Joplin, Mo., 25, 26, Ft. Scott, Kas., Oct. 1-4.

KEENE THEATRE CO.: Graceville, Minn., Sept. 19, Wheaton 20, 21.

KENTUCK CO.: Boston Sept. 30—week.

KINDERGARDEN CO.: Norwalk, O., Sept. 18, Mansfield 19, Ashland 20, Akron 21.

KATE CLAXTON: N. Y. City, Aug. 5—indefinite.

KENDALS: N. Y. City Oct. 7—four weeks.

KAJANKA CO.: Columbus, O., Sept. 16—week.

KATE CASTLETON CO.: Reading, Pa., Sept. 18, York 19, Altoona 21, Elmira, N. Y., 23—week.

KITTIE RHOADES CO.: Tamaqua, Pa., Sept 16—week; New Brunswick, N. J., 23—week; Elizabeth 30—week.

LITTLE COQUETTE CO.: Anderson, Ind., Sept. 18, Greenville 19, Richmond 20, Hamilton, O., 21, Dayton 23.

LATER ON CO.: Bradford, Pa., Sept. 18, Elmira, N. Y., 19.

LOST IN NEW YORK CO.: Buffalo, N. Y., Sept. 16—week; Cleveland, O., 23—week; Chicago 30—week.

LITTLE LORD FAUNTLEROY CO.: Jersey City Sept. 16—week.

LABADIE-ROWELL CO.: South Bend, Ind., Sept. 16—week; Valparaiso 23—week.

LAWRENCE BARRETT: Indianapolis Sept. 30, Toledo Oct. 1, Ann Arbor, Mich., 2, East Saginaw 3, 4, Kalamazoo 5, Chicago Oct. 7.

LOST IN AFRICA CO.: Brooklyn, N. Y., Sept. 16—week.

LILLIAN LEWIS: Washington, D. C., Sept. 16—week.

LEWIS MORRISON: Brooklyn, N. Y., Sept. 16—week; Baltimore 23—week; Washington, D. C., 30—week.

LOUIS JAMES: Boston Sept. 16—week; New York City 23—four weeks.

LYCEUM THEATRE (Frohman's) CO.: St. Louis Sept. 23—week; Philadelphia 30—week.

LIZZIE EVANS' CO.: Chattanooga, Tenn., Sept. 18, 19, Birmingham, Ala., 20, 21.

LEAH CO.: New Bedford, Mass., Sept. 16—week; Taunton 23, Westfield 24, North Adams 25, 26, Hoosick Falls 27, 28.

LESLIE DAVIS CO.: Indianapolis, Ind., Sept. 16—week.

MATTIE VICKERS CO.: Washington, Ia., Sept. 18, 19, Oskaloosa 20, 21, Newton 23, Boone 24, Ft. Dodge 25, Le Mars 26, Sioux Falls, Dak., 27, 28, Yankton 30, Oct. 1, Sioux City, Ia., 2, 3, Dubuque, 4, 5.

MME. NEUVILLE CO.: Chicago Sept. 16—week.

MINNIE MADDERN: Rochester, N. Y., Sept. 16-18; Brooklyn 23—week; Philadelphia 30—week.

MUGGS' LANDING CO.: Milwaukee, Wis., Sept. 16—week.

MESTAYER-VAUGHN CO.: Baltimore, Md., Sept. 16—week.

MILLE. RHEA: Hartford, Ct., Sept. 19-21, Boston 23—week; Montreal, Can., 30—week.

MIDNIGHT BELL CO.: St. Louis Sept. 18-21.

MAHMA CO.: Indianapolis, Ind., Sept. 19-21.

MCCARTHY'S MISHAPS CO.: Milwaukee Sept. 16—week.

MR. BARNES OF NEW YORK CO.: Chicago, Ill., Sept. 16—two weeks.

MORA CO.: Schenectady, N. Y., Sept. 17—week.

MY PARTNER CO.: Rochester, N. Y., Sept. 17—week; Troy 23—week; Montreal 30—week.

MONROE RICE CO.: Lowell, Mass., Sept. 18, Chelsea 19, Brockton 20, Fall River 21, Philadelphia 23—week; Pittsburg 30—week.

MURRY-MURPHY CO.: San Francisco, Cal., Sept. 16—week.

MANKIND CO.: N. Y. City Sept. 16—week.

MICHAEL STROGOFF CO.: Green Bay, Wis., Sept. 18, Manistee 19, Sius St. Marie 20.

MCKEE RANKIN CO.: San Francisco, Cal., Sept. 16—week.

MRS. GEO. S. KNIGHT CO.: Detroit, Mich., Sept. 16—week; Bay City 23, East Saginaw 24-26, Flint 27, Ann Arbor 28, Huntington, Ind., 30, Fort Wayne Oct. 1, 2, Kalamazoo, Mich., 3, Elkhart, Ind., 4, Niles, Mich., 5.

MAZEPPA CO.: Syracuse, N. Y., Sept. 17—week.

MARGARET MATHER CO.: San Francisco, Cal., Sept. 16—week.

MAY BRETTONNE CO.: Davenport, Ia., Sept. 18.

MILTON NOBLES: Topeka, Kan., Sept. 18-21, Sioux City, Ia., 26-28, Denver, Col., 30—week.

MARIE WAINWRIGHT: Philadelphia Sept. 16—week.

MME. JANAUSCHEK: Boston Sept. 16—week; Little Falls, N. Y., 23, Rome 24, Auburn 25, Seneca Falls 26, Canandaigua 28, Rochester 30—week.

MAUDE ATKINSON: Wenona, Ill., Sept. 16—week; Peoria 23—week.

NOBLE OUTCAST CO.: Huron, Dak., Sept. 20, 21, Topeka, Kan., 25-29, Mankato 30, Manhattan Oct. 1, Clay Centre 2, Junction City 3, Aberline 4, McPherson 5.

NELLIE MCHENRY CO.: Chicago Sept. 16—week.

NEGROTTO CO.: Tomah, Wis., Sept. 16—week.

NIGHT IN JERSEY CO.: Webster City, Ia., Sept. 19-20, Sioux Falls, Dak., 22-23, Redfield 25, Aberdeen 26, 27.

NAT GOODWIN CO.: Muskegon, Mich., Sept. 18, East Saginaw 19, Bay City 20, Minneapolis 23—week; Milwaukee, Oct. 3-5.

NATURAL GAS CO.: N. Y. City Sept. 9—two weeks.

NEIL BURGESS CO.: Philadelphia Sept. 23—two weeks.

N. S. WOOD CO.: Hoboken, N. J., Sept. 16—week.

OLD HOMESTEAD CO.: Pittsburg, Pa., Sept. 16—week; Cleveland 23—week; Akron 30; Canton Oct. 1, Youngstown 2, Ravenna 3, Norwalk 4, Sandusky 5.

OLIVER WREN CO.: Madison, Pa., Sept 18, Willoughby 19.

ONE OF THE OLD STOCK CO.: Pittsburg, Pa., Sept. 16—week.

ONLY A FARMER'S DAUGHTER CO.: Chambersburg, Pa., Sept. 18, 19, Williamstown 20, Lykens 21, Middletown 23, Harrisburg 24, Milroy 25, Huntingdon 26, Evansburg 27, Altoona 28, Bedford 30, Cumberland, Md., Oct. 1,2, Frostburg 3, Somerset, Pa., 4, Uniontown 5.

OLD JED PROUTY CO.: St. Paul, Minn., Sept. 16—week; Minneapolis 23—week; Chicago 30—week.

ONE OF THE FINEST CO.: Chicago Sept. 16—week.

ONE OF THE BRAVEST CO.: Omaha, Neb., Sept. 18, Atchison 19.

P. F. BAKER CO.: Dayton, O., Sept. 16—week; Indianapolis, Ind., 23—week; Chicago 30—week.

PAUL KAUVAR CO.: N. Y. City Sept. 16—week.

POSSIBLE CASE CO.: Albany, N. Y., Sept. 19-21.

PATTI ROSA CO.: Helena, Mon., Sept. 16-18, Butte City 19-21, Anaconda 23-24, Phillipsburg 25, Missoula 26, Spokane Falls, Wash., 27, 28.

PAT ROONEY CO.: Mystic, Ct., Sept. 18, New Haven 19-21.

PALMONI'S STAR CO.: Webster, Mass., Sept. 17, 18.

POSTAGE STAMP CO.: Taunton, Mass., Sept. 18.

PARLOR MATCH CO.: Salt Lake, Utah, Sept. 18, 19, Pueblo, Col., 21, Denver 23—week; Kansas City 30—week.

PEOPLE'S THEATRE CO.: Mount Holly, N. J., Sept. 16—week.

PAYMASTER CO.: N. Y. City Sept. 23—week.

PASSION'S SLAVE CO.: Cincinnati Sept. 16—week.

PECK'S BAD BOY CO.: Norwich, Conn., Sept. 18, Rockville 19, N. Hampton 20, Holyoke 21, Westfield 23, New Britain 24, Middleton 25, Naugatuck 26, Ansonia 27, New Haven 28.

QUINN'S THEATRE CO.: Three Rivers, Mich., Sept. 16—week.

REUBEN GLUE CO.: Beverley, Mass., Sept. 18, Portsmouth, N. H., 19, Dover 20, Haverhill, Mass., 21, Laconia, N. H., 23, Wausau 24, Keene 25, Bellows Falls, Vt., 26, Rutland 27, Whitehall, N. Y., 28, Fair Haven, Vt., 30, Saratoga Springs Oct. 1, Ballston Spa., 2, Hoosick Falls 3.

ROBERT DOWNING CO.: Port Huron, Mich., Sept. 18, Detroit 19-21, Toledo 23, 24, Sandusky 25, Norwalk 26, Galion 27, Wooster 28, Akron Oct. 1, Mansfield 2.

ROLAND REED CO.: Rochester, N. Y., Sept. 19-21, Philadelphia 23—week; Toronto, Ont., 30—week.

ROSE LISLE CO.: Findlay, O., Sept. 16—week; Bucyrus 23—week; Fremont 30—week.

ROYCE-LANSING CO.: Marshall, Minn., Sept. 19-20, Watertown, Dak., 22.

RANCH KING CO.: Terre Haute, Ind., Sept. 22, St. Louis 23—week; Jefferson City, Mo., 30, Moberly 31, Lexington Oct. 1, St. Joseph 2-4, Kansas City 7—week.

RAG BABY CO.: Boston Sept. 23—week.

RANCH 10 CO.: Middletown, Pa., Sept. 18, Lebanon 19, Shenandoah 20, Hazleton 21, Avoca 23, Honesdale 24, 25, Hawley 26, Archibald 27, Carbondale 28.

RENTFROW'S PATHFINDERS: Rock Island, Ill., Sept. 16—week; Keokuk 23—week.

REDMUND-BARRY CO.: Montreal, Can., Sept. 16—week.

ROYAL PASS CO.: Minneapolis, Minn., Sept. 16—week.

R. H. BAIRD CO.: Canton, N. Y., Sept. 16—week; Malone 23—week.

RIGHT'S RIGHT CO.: Westerly, R. I., Sept. 21.

RUBY LAFAYETTE CO.: Albion, Neb., Sept. 16—week; O'Neill 23—week.

ROBERT MANTELL CO.: St. Louis, Mo., Sept. 16—week.

ROSE COGHLAN CO.: Denver, Col., Sept. 16—week; Leadville 23, 24, Salido 25, Pueblo 26, 27, Colorado Springs 28, Topeka, Kas., 30, Leavenworth Oct. 1, St. Joseph, Mo., 2, Kansas City 3-5.

SCOTT GUNN CO.: New Harmony, Ind., Sept. 16—week.

SPOONER COMEDY CO.: Ida Grove, Ia., Sept. 16—week.

SIBERIA CO.: Haverhill, Mass., Sept. 18, Lowell 19, Concord, N. H., 20, Portsmouth 21.

STRUCK GAS CO.: Brooklyn, E. D., Sept. 16—week.

STUART ROBSON CO.: Chicago, Sept. 23—two weeks.

SOL SMITH RUSSELL CO.: New York City Aug. 26—four weeks.

SHENANDOAH CO.: N. Y. City, Sept. 9—two weeks.

SILVER KING CO.: Appleton, Wis., Sept. 19, Antigo 20, Wausau 21, Merrill 23, Stevens Point 24, Barraboo 25, 26, Tomah 27, Black River Falls 28.

SOCIAL SESSION CO.: Taunton, Mass., Sept. 18, Newport, R. I., 19, Fall River, Mass., 20, Marlboro 21.

SWEET LAVENDER CO.: Hartford, Conn., Sept. 16-18, New Haven 19-21, N. Y. City 23—week; Jersey City, 30—week.

STUFFED DOG CO.: Bangor, Me., Sept. 20, 21.

SOAP BUBBLE CO.: Montgomery, Ala., Sept. 18, 19, Mobile 20, 21, New Orleans 23—two weeks.

STANDARD THEATRE CO.: Sterling, Ill., Sept. 16 week; Dixon 23—week; Freeport 30—week.

SOUTH BROTHERS CO.: Knoxville, Ia., Sept. 18, Des Moines 19-21.

SPIDER'S WEB CO.: Buffalo, N. Y., Sept. 18.

STILL ALARM CO.: Philadelphia Sept. 16—week; Washington 23—week; Baltimore 30—week.

SALVINI: N. Y. City, Oct 7—four weeks.

ST PERKINS CO.: Ipswich, Mass., Sept. 18, Great Falls, N. H., 19, Farmington 20, Rochester 21, Biddeford, Me., 23, Exeter, N. H., 24, Dover 25.

THOMAS KEENE CO.: Minneapolis, Minn., Sept. 16—week.

TOM RICKETTS CO.: Waterbury, Conn., Sept. 19-21.

TWO JOHNS CO.: Brooklyn, E. D., Sept. 16—week.

THE SON OF MONTE CRISTO CO.: Aurora, Ill., Sept. 18, Sterling 19, 20, Bloomington 21.

THE TWELVE TEMPTATIONS: Milwaukee, Wis., Sept. 16—week.

THE WORLD AGAINST HER CO.: Green Bay, Wis., Sept. 18, Kaukauna 19, 20, Winona, Minn., 21, Minneapolis 23—week.

TRUE IRISH HEARTS CO.: Philadelphia, Pa., Sept. 16—week.

THREE WIVES TO ONE HUSBAND CO. Manistee, Mich., Sept. 19, Muskegon 20, Benton Harbor 21, Elkhardt, Ind., 22, La Porte 24, Joliet, Ill., 25, Bloomington 26, Danville 27, Crawfordville, Ind., 28.

THE DALYS' CO.: Clinton, Mass., Sept. 18, Fitchburg 19, Waltham 20, Plymouth 21, Taunton 22-26, Exeter, N. H., 27, Dover 28, Great Falls, 29, Biddeford, Me., Oct. 1, Rockland 2, Brunswick 3, Togus 4, Bangor 5.

THAYER COMEDY CO.: Bloomington, Ill., Sept. 16—week.

THROWN UPON THE WORLD CO.: Turner's Falls, Mass., Sept. 24, Chicopee 25, Winsted, Conn., 24, Southbridge, Mass., 26, Webster 27, Danielsonville, Conn., 28.

TIN SOLDIER CO.: Kansas City, Mo., Sept. 16—week.

THOS. E. SHEA CO.: Chelsea, Mass., Sept. 23-25, Cambridge 26-27, Adams 28.

THE BLUE AND THE GRAY CO.: Brooklyn, N. Y., Sept. 16—week, Philadelphia 23—week; Baltimore 30—week.

THE WIFE CO.: Brockton, Mass., Sept. 18, Worcester 19, Montpelier, Vt., 20, Burlington 21, Lawrence, Mass., 23, Lowell 24, Manchester 25, Lynn 26, 27, Meriden 28, Harlem, N. Y., 30—week.

THE GREAT METROPOLIS CO.: New York City Aug 31—four weeks.

THE SPIDER AND THE FLY CO.: Trenton, N. J., Sept. 20, Toronto, Can., 23—week.

THE STOWAWAY CO.: Stockton, Cal., Sept. 18, Fresno 19, 20, Pasadena 21, San Bernardino 22, Los Angeles 23—week.

ULLIE AKERSTROM CO.: Shamokin, Pa., Sept. 18, 19, Danville 20, 21, Scranton 23, 24, Carbondale 25, 26, Binghamton 27, 28, Jamestown 30, Oct. 2, Titusville, Pa., 3-5.

UNDER THE LASH CO.: Toronto, Sept. 16—week; Buffalo 23—week; Cleveland 30—week.

UNCLE HIRAM CO.: Watsontown, Pa., Sept. 18, Mt. Carmel 19, Ashland 20, Shamokin 21.

UNCLE TOM'S CABIN (Spark's) CO.: Beach Haven, Pa., Sept. 18, Berinck 19.

UNCLE TOM'S CABIN (Gibson's) CO.: Yates Centre Kas., Sept. 18, Eureka 19, Newton 20, Wichita 21.

VICTORIA VOKES: Philadelphia Sept. 16—two weeks.

VERNONA JARBEAU CO.: Bath, N. Y., Sept. 18, 19, Oswego 20, Lockport 21, Toronto 23—week.

WILSON PETTIT DRAMATIC CO.: Smithton, Pa., Sept. 19, Dawson 20, Mt. Pleasant 22.

WHITE SLAVE CO.: St. Louis Sept. 16—week.

WAITE'S COMEDY CO.: Hudson, N. Y., Sept. 16—week.

WILLIAM TERRISS' CO.: N. Y. City Oct. 7—two weeks.

W. H. CRANE: Chicago Sept. 16—two weeks; Minneapolis 30—week.

WILSON BARRETT CO.: Boston Oct. 14—two weeks.

WILL O' THE WISP CO.: New York City Sept. 16—week; Bradford, Pa., 23, Erie 24, Ashtabula, O., 25, Youngstown 26, Steubenville 27, McKeesport 28, East Liverpool 30, Canton Oct. 2, Zanesville 3.

WOOD-ST.-JOHN CO.: Watertown, N. Y., Sept. 17-20, Rome 23, Cazenovia 24, 25, Baldwinsville 26, 27, Weedsport 28.

WOMAN AGAINST WOMAN CO.: Pittsburg Sept. 16—week; Cincinnati 23—week; Toronto 30—week.

WORLD (J. Z. LITTLE'S) CO.: Clinton: Mo., Sept. 18, Nevada 19, Joplin 20, Carthage 21, Joplin 23, Eureka Springs, Ark., 24, Fort Smith 25, Little Rock 26, Greenville, Miss., 27, Vicksburg 28.

WAIFS OF NEW YORK CO.: Philadelphia Sept. 16—week; Pittsburg 23—week; Cincinnati 30—week.

ZEFFIE TILBURY CO.: Burlington, Vt., Sept. 16—week.

ZOZO CO.: Flint, Mich., Sept. 18.

OPERA AND CONCERT COMPANIES.

BENNETT-MOULTON OPERA CO. (No. 1): Danville, Ill., Sept. 16—week; Decatur 23—week.

CARLETON OPERA CO.: Philadelphia Sept. 23—four weeks.

CORINNE OPERA CO.: N. Y. City, Sept. 16—two weeks.

DUFF'S OPERA CO.: N. Y. City Aug. 26—four weeks.

EMMA ABBOTT OPERA CO.: Detroit, Sept. 16—week.

HINRICH'S OPERA CO.: Philadelphia—indefinite.

KING COLE CO.: Omaha, Neb., Sept. 19-21.

MCCAULL'S CO.: N. Y. City—indefinite.

MORRISSEY'S OPERA CO.: Chicago, Sept. 2—indefinite.

MACCOLLIN OPERA CO.: Sherman, Tex. Sept. 16—week.

NOSS FAMILY: Le Suerr, Minn., Sept. 18, St. Peter 19, 20, Waseca 21, Owatonna 23, Northfield 24, Red Wing, 25, Lake City 26, Wabasha, 27, Zumbrota 28, Rochester 30.

RINEHART OPERA CO.: Massilon, O., Sept. 16—week; Canton 23—week.

SAID PASHA OPERA CO.: Cincinnati, Sept. 16—week.

SPENCER OPERA CO.: Cincinnati—indefinite.

THE OOLAH CO.: N. Y. City—indefinite.

THE BRIGANDS: Boston, Sept. 16—four weeks.

THE DRUM MAJOR CO.: N. Y. City, Sept. 16—indefinite.

WILBUR OPERA CO.: Philadelphia, Sept. 16—two weeks; Pittsburg 30—two weeks.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIANS: Pittsburg Sept. 16—week.

FREDERICK-DOUGLAS CO.: Buffalo, N. Y., Sept. 16—week.

GUS HILL'S CO.: N. Y. City Sept. 16—week.

HERRMANN'S VAUDEVILLE: Chicago Sept. 16—two weeks.

HYDE'S CO.: Brooklyn, N. Y., Sept. 16—week.

HOWARD BURLESQUE CO.: Boston Sept. 16—week.

LILLY CLAY'S CO.: Kansas City Sept. 16—week; Springfield 23, Ft. Smith 24, Little Rock 25, Hot Springs 26, Shreveport 27, Dallas, Tex., 28, Ft. Worth 30,

CORRESPONDENCE.

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CINCINNATI.

The Spider's Web constituted the opening attraction at Heuck's and closed a very successful week 19. The piece, which was admirably cast, is wonderfully strong in action and enlists the auditor's attention until the final fall of the curtain. Joseph Wheelock's portrayal of the dual role, Jean and Baldwin, was ably supplemented by Helen Bancroft's excellent work, and the efficient comedy business of B. F. Horning and Maud Hoarce in the respective roles of Lieutenant Bombonnars and Claire LeCaradec. The piece was satisfactorily mounted, the setting of the opening act being superb in every detail. This week will be devoted to Said Pasha by the California Opera co., followed 23 by Miller Bentley' spectacle, Kajanka.

A more attractive programme in its entirety than that afforded by Herrmann's Transatlantique co. last week at the Grand has rarely been witnessed in Cincinnati and the attendance was fairly in keeping with the excellence of the entertainment. Trewey was, of course, the central figure and his varied programme met with a most enthusiastic reception, while Gus Williams' songs and specialties were encored to the echo. The other features of the week were the Pinards, Herr Tholen and his dog, Katie Seymour, Eunice Vance and the Athols whose contortion act scored a hit. The Grand looks decidedly handsome in its new draping and the drop-curtain is one of the most attractive in the city. This week the J. W. Merriasey Grand Opera co. in repertoire. J. K. Emmet 23.

At Harris', Lizzie Evans proved an attractive card during her week's stay, The Jucheys, Fine Feathers and Our Angel (the latter being presented by special request) composing the repertoire. Miss Evans is a favorite here and the attendance during the week proved that the fair and lively little soubrette still retains her hold on Cincinnatians. Wm. Mitchell's low comedy work was thoroughly enjoyed. The Ivy Leaf this week with Smith O'Brien in the leading role.

Daniel P. F. Baker closed a successful week's stay 19 at Harris', presenting The Emigrants and Chris and Lena during his engagement. Both plays were handsomely mounted and effectively cast, and aside from the star's work, Earl Remington, William R. Hume and Little Toty, were each notably good in their several parts. Passion's Slave this week. Women Against Women 23.

The People's began its season 16 successfully, with Rice and Barton's Rose Hill Burlesque and Vaudeville co. as the attraction. The house presents a very handsome appearance.

Hon. Frank Smith, a son of the Hon. W. B. Smith, one of Cincinnati's wealthiest citizens, joined the McCaw Rankin co. here 7.—Sep Bart, a very clever musical artist (who has appeared several times during this season at Kohl and Middleton's Vine Street Museum), scored a decided hit at that place last week in his specialties.—Charley Zimmerman will probably return to the box-office at Heuck's at the close of Montezuma. The latter gentleman by the way, it is reported, has been disposed of to the Kiraly Brothers, who propose presenting it in London and Paris during the Summer of 89.—Manager John H. Havlin returned 12 from Chicago, and reports amusement business in that city fairly remunerative.—Le Petit Freddy, of Harrison's Transatlantiques, is by long odds the cleverest and most self-possessed juvenile Cincinnati has ever witnessed.—Theatrical business continues good despite the sultriness of the weather.—Manager Robert Heuck and wife entertained a large theatre party 9.

PHILADELPHIA.

Notwithstanding the severity of last week's storm there was a marked improvement in theatrical business.

At the Arch Street Theatre Captain Swift drew excellent houses, a result certainly well deserved, but attributed rather by the excellence of the performance, than by the merits of the play. Captain Swift is not a great play, it is scarcely a good one. It is morbid and unhealthy. It is sombre and tragic because of its fatalism. There is no compensation for any harrowed feelings because there is but one logical sequence. We are made to sympathize with those whose lives are shadowed only by their own crimes, those who have defied the laws of God and disdained the canons of society and who appeal to our pity only when crushed by inevitable results. The play at no time taps a well of honest feeling; the current that it causes to flow is contemptible. Why then are we deceived, why are our sympathies so strongly enlisted, why do we fight against fate and pray that a miracle will avert the inevitable? Because of the common bond of humanity, and because the play is so thoroughly well acted that we forget we are looking upon mimic love and simulated woe. Would this play have remained for a month upon the stage had not A. M. Palmer been its sponsor, and had he not given to it a cast that is beyond compare? Only the most captious critic could discover a flaw in such a performance. There may have been flaws, but I did not see them. I was conscious of rare enjoyment, charmed not only by individual effort, but by the exquisite harmony of the entire performance. Such a co. could have given Captain Swift. This week, Victoria Vokes.

A Possible Case played to good business at the Chestnut Street Theatre. It was seen here last season, therefore it is not necessary to speak of the merits of the play. It is handsomely staged and in the main well cast. M. A. Kennedy has even increased upon his performance of last season and left nothing to be desired. Frank Burbeck, for last week only, assumed his old role of Lawrence Gould and acquitted himself admirably. Helen Russell gave a very spirited performance of the role of Violet Mansfield and Charles Dickson was excellent as Allen Grahm. Herbert Archer was not entirely satisfactory as Simon de Vidac; in fact I think Mr. Archer should draw distinct parts, and his wife, who is cast for Gladys, should avoid trying to be histrionic. We all know them for clever people, but in this play they are both improperly cast. During the temporary illness of Harry R. Bishop, Henry Simon assumed the role of Dick Hartland and gave a very satisfactory performance. This week Still Alarm.

The Bijou, which has completed its second week at the Chestnut Street Opera House, has now got to working smoothly and an excellent performance is the result. The action is very brisk and the merits of the performance combined with the numerous beautiful stage features, should make it a very strong attraction. It remains here another week.

Hardy Among the Set continued its successful career at the Walnut Street Theatre. It has drawn well and constantly grows in favor. This week Frank Campbell's comedy, Bric-a-Brac.

At the National Theatre, Frank I. Frayne produced his domestic drama, Dispossessed Tramp. It is clean, bright and interesting and decidedly realistic. In fact its realism alone would make it attractive, especially as it is of a pastoral character. It does well here and seems destined to make a hit on the road. This week Charles T. Ellis in Casper.

At the Grand Opera House the American Opera co. held its own against the combined attractions of the other houses. This result during last week was due to a really fine production of The Huguenots, which was given with a good cast and with handsome staging and spectacular effects. This is the last week of the American Opera co., and in order to give a brilliant close to the Summer season, the following extensive repertoire has been selected: Rienzi, The Huguenots, Der Freischütz, Daughter of the Regiment and Lucia.

At the Standard Theatre, Ada Gray appeared in Bleak Lights and played to very good business. This week, the Vaidis Sisters' Vaudeville co.

The Howard Burlesque co. drew crowded houses at the Colonial Theatre. The performance contained many excellent features, chief among which were the electrical pictures between the specialty acts. Some pretty scenery and many handsome costumes were shown. This week Lester and Williams' Leading Specialty co.

At Kensington's Theatre a good performance of Ruth's Idol was given with entirely satisfactory results. This week The Waifs of New York.

The Vaidis Sisters' Vaudeville co. played a good engagement at the Kensington Theatre. This week True Irish Hearts.

Ranch 10 proved a drawing attraction at the Lyceum Theatre. This week the Wilbur Opera co.

There was good attendance at Carncross Opera House. The house seems to have started upon another prosperous season.

ITEM: On Thursday night last several hundred invited guests assembled to inspect the New Park Theatre. They were cordially received by Mr. I. Fleishman, the proprietor, and his assistants, and the merits of the house were explained in detail by those who had assisted in its construction. The beauties of the house surprised and delighted the guests and their enjoyment reached its full measure when the uprising curtain displayed a fine collation and ample provision against the torments of thirst. Mr. Fleishman proved a most liberal and kindly host, and he seemed happy to be thus surrounded by his friends and justly proud of the handsome house with which he has adorned the city.

BOSTON.

Jim the Penman has come and gone at the Park, and this week we have Janauschek, who opened on Monday night in The Woman in Red. Mary Stuart is billed for Thursday night and Meg Merrilies for Friday night.

Dockstader's Minstrels are at the Boston and make a welcome change from last week's bill.

At the Museum Hands Across the Sea.

Louis James began a week's engagement in Virginius at the Grand Opera House Monday night. The remainder of the week will be devoted to Shakespeare.

At the Hollis Street The Brigands.

Arthur Rehan's co. is doing The Surprises of Divorce at the Globe.

May Howard's Burlesque comb. is at the Howard.

ITEM: Hoyt's Rag Baby comes to the Grand Opera Sept. 23.—Last Wednesday evening was the thirty-fifth anniversary of the opening of the Boston Theatre. George Thatcher, formerly of Primrose and West, has become a member of the Howard Specialty co. for this season. Next season he will head a new minstrel organization which is to be sent out by Managers Rich and Harris.—James A. Libby, the baritone, of this city, has signed with the J. C. Duff Opera co. for this season.

SAN FRANCISCO.

SEPT. 18.

Lash the Forsaken, Lady of Lyons, As You Like It and Romeo and Juliet were presented during the second week of Margaret Mather's engagement at the Baldwin. Miss Mather did her usual good work, and was supported by her fair co., though none of them appeared to quite so good advantage in the three plays first mentioned as in Romeo and Juliet and The Honeymoon last week.

At the California The Stowaway was presented after its sensational advertising, and proved to be one of the worst of the bad English melodramas. It is full of brutality, which was to be expected; but its inconsistencies and improbabilities are worse. An excellent co. appear in it and deserve a better play in which to exercise their qualities. Joseph Haytor, Frank Losee, Francisyn Ragtid and Harry Booker are excellent, while Marion Elmore is that good wine that needs no bush, and Grace Thorne does a thankless part passably well. The two ex-convicts may have cracked safes in their day, but a stage burglar would take the biscuit right away from them. Let us hope that this display of bad taste and bad morals will be the last instance of insulting reputable stage people by placing them side by side with convicts.

Gwynne's Oath, Nelson Wheatcroft's melodrama, which played the past week at the Alcazar, is an excellent play of the kind. Isabel Morris, who essayed the part of Gwynne, did some rather good work, though when I saw it on Tuesday night she was evidently not quite certain of her standing, and was feeling her way. She will work into it, evidently, and both the play and the player should, and doubtless will, develop more strength and better art as it is worked up. While Mr. Wheatcroft has written a play with good situations and strong dramatic effects, as I recollect there are some absurdities—one in particular being where one character passes himself off for a Frenchman, and talks in strong dialect a part of the time, and his son of eight or ten years is not made to take any notice of it. I sat through the play, and saw no explanation offered. But this could easily be remedied. John Jack was engaged specially for the week for the bluff, hearty character of Sir Pearce Parker, and played it so superbly that he carried the interest completely when he was on the stage. E. J. Buckley played Harry Vesey intelligently and well; John Richards, Scott and Leo Cooper, Richard Foote and Kate Chester appeared to good advantage, while Daisy Chester, in a bright boy character, made a great success.

The Barber of Seville was put on Monday night at the Tivoli and was sung and played creditably, especially as far as Ida Valerga's Rosina and Campobello's Figaro were concerned. On Tuesday Audran's Vow of Love, alias The Golden Hen, and so forth, was given. Louise Manfred made her reappearance after a long rest and made a piquant Rosetta, while Mamie Taylor made a fine appearance as the Marquise. Max Pigman did the comedy part in a grotesquely funny way, and the serious part of the Count was taken impressively by Harry Norman. The two operas alternated during the week.

CHAT: W. W. Furst's grand opera of Theodora, which has been talked of a great deal, and which will evidently make a strong impression, will go on at the Tivoli a week from to-morrow night. The opera is not the Sardou version, but largely that of Watts Phillips, though the second act is original. The libretto is by Frits La Fontaine.—Fanny Davenport has bought a cottage at Santa Monica. So much for "the glorious climate of California."—Melbourne McDowell had a bad accident in bathing a few days ago. In diving, he struck his head against a rock and cut himself badly; but he is out again, and will be all right for his appearance in a fortnight at the Baldwin.—Business was again large at the Bush Street during the second week of The City Directory, though some of the new business, notably that of the five Little Lord Fauntleroys, was rather flat. But the people generally are clever. Martinetti does not have the chance he should have. Mary Yohe has made a great hit.—Margaret Mather will appear in Gretchen next week at the California.—Jay Hind has returned from New York. He will take charge of the Grand Opera House for John Maguire, who takes possession during the present week.—Ben Cotton will have a benefit at the Grand Opera House next Sunday.

CHICAGO.

Mr. Keene has appeared in a round of the legitimate drama at the Columbia, and for the first few nights was seen in Louis XI. He falls short of presenting the crafty and vindictive old King, making more an imbecile of the part than seems warranted. He was garrulous where he ought to have been sarcastic, and his shrewdness was the more cunning of a desperate old man without any kingly dignity. George Learock was fair as Nemours and the rest of the cast adequate. Richelieu, Shylock and Hamlet were also given. This week Mr. Barnes of New York, with Robert Hilliard in the title role.

Hans, the Boatman, with Charles Arnold and good co. drew well at McVicker's. The play has more in it than is usual in dramas of the kind. Little May Hanson divided the honors with the star in the child's part. The same bill this week. Next attraction the Said Pasha Comic Opera co.

The Haverly-Cleveland Minstrels, with Billy Rice and Billy Sweetman as the star performers, did a prosperous week's business at the Grand Opera House. Herrmann's Transatlantic Vaudevillas this week.

The audiences at Hooley's have been larger than during the first week of The Wife. The admirable Lyceum co. present it in a manner that merits all the applause accorded it. This week the London and New York success, Sweet Lavender, will be given.

Bluebeard Jr., closed its long run at the Opera House with a succession of large audiences. Taken altogether, this spectacle has proved the greatest success of the series produced by Manager Henderson. It was without doubt the most elaborate and costly burlesque spectacle ever put on the stage in America. This week W. H. Crane will produce for the first time, his new comedy, on Probation, by Brander Matthews and George H. Jessop. Mr. Crane is hopeful of a great success.

Duncan B. Harrison in The Paymaster had a prosperous week at the People's. One of the Finest is the next attraction.

The White Slave drew its accustomed patrons to the Haymarket. The drama is well acted and the scenic investure good. This week Nellie McHenry in Greenroom Fun.

The World Against Her did well at H. R. Jacobs' Academy. This week The Boy Tramp.

The Morissey Opera co. at the Windsor, repeated Il Trovatore with Miss Muori as Leonora. Martha and Bohemian Girl were also given. Carmen with Attillie Claire was presented the last part of week and the singer made a success. Good audiences have been the rule. Frank Mayo this week.

At Havlin's Theatre, Mr. Mayo gave Davy Crockett and made his old-time success. This week Keller.

ITEMS: Manager G. M. Welty and W. H. Holloway are in town after a successful trip with Hattie Vickers. Mr. Welty will take a spectacular play to the Pacific Coast, and Mr. Holloway takes a Legal Wrong on the road.—Charlie Day was in town with the Haverly-Cleveland Minstrels.—Ed. Gilpen is in advance of The Fakir, the comedy produced here recently.—Hattie Harvey, the young Chicago soubrette, and Ed. Lyons have joined forces, and will produce The Little Tramp Oct. 1.—Burt Haverly, formerly with The Pretty Persian co., goes as leading man with Patti Rosa.—Charles Thornton is back from San Francisco, where he has been playing in the stock co.—George Sidney, for many years business manager with Tony Denier, goes as advance agent for Around the World co.—Col. T. Alston Brown is in town looking after the interests of Hans, the Boatman.—Ted Marks is here ahead of Hermann's Vaudevillas.

CLEVELAND.

Herrmann's Transatlantic Vaudevillas did not keep their date at the Opera House. Frank Daniels opened 12 and appeared the remainder of the week in Little Puck. Mr. Daniels, as ever, is irresistibly funny. He is well supported by Bessie Sansom, Louise Rissing and others. This week Emma Abbott. Next The Old Homestead.

At the Lyceum, that exquisite comedy Sweet Lavender, with the New York cast, drew large houses, and the press has been enthusiastic in its praises. This week Captain Swift. Next Rosina Vokes. This theatre has regained its lost prestige, owing to the fine line of attractions presented.

Edwin F. Mayo did indifferent business at the Star in The Silver Age. House dark this week. Muldoon's Athletic comb. 23.

At H. R. Jacobs' Theatre Mme. Neuville and her son Augustin produced their play The Boy Tramp. For a drama of the luridly sensational order, it gives satisfaction. Audiences fair sized. This week Tony Pastor's co. Next, Lost in New York.

At the Academy of Music Sun's Phantasma co., an organization comprising twenty very good specialty performers, did a paying business. This week Phil S. Greiner's Peck's Bad Boy co. Next, Irish Luck.

ITEMS: Drury's Dime Museum presents Evaleen, the Water Queen, this week.—I enjoyed an outing at Mount Clemens, Mich., last week. I had the pleasure of meeting Joseph J. Dowling and Sadie Hasson who have a charming villa here. They are actively preparing for their opening, which takes place "at home," contradicting the proverb, "a prophet is without honor," etc.—Jackson McGrath, assistant advance agent of the Haverly-Cleveland Minstrels, was in town 14.—Harry Ellsler, who is managing E. P. Maya, received a warm welcome at this, his old home.—The Acme Select Specialty co., just organized in this city, will go out 25 under the management of Frank W. Moore.—H. R. Jacobs was in town 10.

ST. LOUIS.

The Grand Opera House opened its season last week with the engagement of Marie Wainwright in Shakespeare's production of Twelfth Night. It was magnificently presented with elaborate and costly scenic effects and with a strong and complete co. Miss Wainwright as Viola enacted the role in a graceful and pleasing manner, investing the character with all the attractiveness and charm with which she is capable, and showing that she ranks first in her line on the English stage. She was supported by such artists as Barton Hill, W. F. Owen and others equally good in their parts, and by Miss Walsh, who by the way, is the youngest leading lady on the stage. The attendance has been large and enthusiastic in spite of the warm weather. This week the Haverly-Cleveland Minstrels.

The second week of J. K. Emmet at the Olympic Theatre was a repetition of the first in every way, and he cannot complain of lack of friends in his native city when they turn out as they have to welcome him. This week Hoyt's Midnight Bell.

Pope's Theatre, owing to the Legal Document co's. failure to keep their date, was compelled to bring on the Thompson Opera co. to fill in the date week of 9. The attendance was light. The Mikado and Fra Diavolo were the operas given. This week The White Slave.

Martin Hayden, in Held in Slavery, gave most sensational and startling performances last week at the People's Theatre. The play was not of much merit, but some excellent scenic effects were given that were very fine. This week A Legal Wrong is booked.

The season at Schneider's Garden of the California Opera co closed. Said Pasha was given and well, too. The season for Mr. Schneider has been a very successful one and one well merited. He has done everything in his power for the comfort and convenience of his patrons. Then, too, he had associated with him James Hannerty, who was the right man in the right place.

The Exposition has drawn big crowds with all its magnificent display and Gilmore's entrancing music. It will be more of a success this year than ever before.

ITEMS: Mr. Holton is here looking after the interests of Haverly-Cleveland's Minstrels.—The California Opera co closed their season at Schneider's Garden three days earlier than was intended, owing to their having an offer to open a new opera house in Vincennes, Ind.—Miss Wainwright was the recipient almost every night of many bouquets of rare flowers.—Beaumont Smith, the popular and promising young actor, and one of our St. Louis favorites, is still in the city. He and his wife both join Booth this season. He is spending his time studying and getting his wardrobe ready. He is something of a mechanic, for he manufactures his armors, etc., himself.—Miss Wainwright's maid is quite an actress herself, even if she is a colored girl, for she was once a member of an aristocratic colored club of theatricals in Chicago and played leading parts, such as Desdemona, Ophelia and the like.—John Havlin was in the city a few hours last week on business connected with Pope's Theatre.—Milton Gunckes, representing Theatre and Cooper, of Chicago, spent 11 in the city, en route from Hot Springs to Chicago.—Now that Schneider's Garden has closed, Mr. Hannerty will have time to look after his new Academy of Music the Chicago capitalists are building for him. He promises to have it open about Jan. 1.

BALTIMORE.

Bartholomew's Equine Paradox had packed houses at the Academy of Music during week of 9. Next, The Spider's Web.

An elaborate revival of The Sea of Ice was given at Holliday Street Theatre last week with Creston Clarke and a good co. in the cast. Play and co. met with the most hearty and substantial approval. Next, Lewis Morrison in Faust.

During the second week of Ullie Akerstrom's engagement at Ford's Opera House 7th attendance was large. Annette the Dancing Girl continued the attraction, and was as bad as in the preceding week. The star's dancing and the correct singing of Little Guy Hoppe between the acts were the salient features of the week. Captain Swift, with Arthur Perrott and Rose Eytinge, will occupy the house this week. Next, Jim the Penman.

The season opened at Ponsparagh's Temple Theatre last week, and twice a day the auditorium was packed—two performances a day being the rule at this house the season through. Rice, Cushman and Moran's Minstrels were the drawing card, and the bill given was of the usual type; good singing, good dancing, funny sketches and a few of the inevitable chestnuts, some dating as far back as the veritable Battle of North Point and Bombardment of Fort McHenry. This week, Across the Continent. Next, True Irish Hearts.

Big business was the order of the day at the Monumental Theatre last week, and an attractive variety programme was given by the American Four Specialty co. Frank Cushman's specialty seemed to be the attractive feature, although all the people in the co. did their full share of entertaining. The Night Owls this week. Next, Harry Watson's comb.

Ten Nights in a Bar Room constituted the bill at the Front Street Theatre and had a prosperous week. Frank Frayne is the current attraction. Next, The Indian Mail Carrier.

ITEMS: The town was full of strangers last week who had come to attend the Exposition and the celebration of the Bombardment of Fort McHenry, and while the wind and rain were disastrous to the Exposition, they helped the theatres. There were no out-door attractions and consequently the theatres were a necessity.—Sydney Drew was in town 13, having run over from Philadelphia to spend a few hours with his friend, John T. Ford, Jr.—Manager P. Harris, of the Academy, has just purchased a handsome residence at the head of Eutaw Place, one of the most desirable locations in the city.—The attendance at the Battle of Gettysburg last week was very large.—Attractive souvenirs were given out at the Academy of Music last week in the shape of a short history of North Point and the Bombardment of Fort McHenry. It was gotten up in very attractive shape.

LOUISVILLE.

Macauley's Theatre opened its season with the initial performance of the farcical comedy U. S. Mail. It is built after the Hoyt model, and burlesques the trials of post-office officials. The subject affords ample opportunity for fun of the kind peculiar to such plays. The story is a slender one, not calling for its telling here, and serves as a means of introduction of numerous songs and dances. Frank David as Hi Hand, a "tramp" printer, has a fat part of the Old Sport kind, and makes much of it. His fun is natural, and he sings and dances well. Kirtland Calhoun, J. B. Quilter, Tony Murphy, Kate Davis, Mayme Hayman, Jennie Davids and others make up a good co. The piece is the work of Journalist Jenks of Pittsburg, and from the indications it will "go."

The regular season at the Masonic opened 12 with He, She, Him or Her to good business. The entertainment is much the same as it was last year, but the costumes are new.

At Harris' the time-honored temperance play Ten Nights in a Bar-room was given to large business. Variety at the Buck filled the house at each performance. Good people. Change of bill this week.

ITEMS: John G. Ritchie, manager of U. S. Mail, successfully piloted Walter S. Mathews' initial tour.—Manager Macauley announces through the daily papers his attractions for this season. They are made up of the very cream of the offering.—Frank Bolton, formerly of the Buck, has done some fine work in getting the auditorium ready for the Booth-Barrett engagement.—Henry Burck, once leader at Macauley's and for the past two seasons with Theodore Thomas, will not go on the road again. He has opened a school of instruction on the violin.—The large attendance at the performances of Last Days of Pompeii continues. Extra attractions in special and novel designs in pyrotechnics are offered.—First-nighters were out in great force at the Macauley and Masonic openings. Familiar faces were to be seen upon all sides. No change in the house force at either house beyond those already named.—Your correspondent is indebted to Frank Van Dorn of Harris for a handsome walking stick once the property of Joseph Murphy of Kerry Gow fame. Frank, as the stage manager of Harris', is very popular with visiting professionals.

BROOKLYN.

The incessant rain of last week caused a marked falling off in the attendance at the theatres, although considering the state of the weather some of them did surprisingly well.

Mankind at the Grand Opera House was particularly successful. It was put upon the stage in the finished and complete manner which characterizes all the productions at this house. In the last act the lovers of sensation were treated to the spectacle of the smashing of several hundred panes of real glass, which must have been highly edifying to those who like that sort of thing. Lewis Morrison's Faust, which was so successful here last season was presented 16 to good business. Next week Two Old Cronies.

At the Park Theatre, Dockstader's Minstrels drew good-sized audiences, the weather considered, all the week. Drifting Apart week of 16. Paul Kauvar next week.

True Irish Hearts, which always draws well here, was not quite as successful as usual at the Brooklyn Theatre last week. The Blue and the Gray 16. The attendance was good. Next week the Vaidis Sisters' co.

The Gaiety's business was the best in the city last week, the rain seeming to have no power to quench the enthusiasm of its patrons. Andy and Annie Hughes' Ideals was the attraction. Yank-Hoe, the Japanese juggler, opened 16 to large business. A number of other clever people made up the bill. Next week John Kernell's co.

Sam Devere's Big Boom drew well at Hyde and Behman's. It was succeeded 16 by Hyde's Specialty co., which attracted a good-sized audience.

PITTSBURG.

The week that was brought to a close 14 was a fairly prosperous one for our combined local theatres.

W. J. Scanlan at the Bijou played to good houses.

Tannehill's Bric-a-Brac at the Grand Opera House was fairly patronized.

Rose Hill's Burlesque co. did a big business at the Academy.

Passion's Slave was a winner at Harris'.

This week we have The Old Homestead at the Grand; Austin's Novelty co. at the Academy and Woman Against Woman at Harris'.

ITEMS: Another part is to be inserted into Bric-a-Brac—that of a cheeky insurance agent. Bric-a-Brac has twelve ladies in the co.—Tony Pastor comes next to the Academy.—The Old Homestead will likely play to very large business as this is the first time the piece was ever played here.—Dockstader's Minstrels passed through here 9.—Frank Tannehill, Jr., is a native of this city.—William Stuart, late of Frederick Warde's co., left here 10 for New York where he joins the Richard Mansfield co.—W. J. Scanlan has a new play, Mavourneen, which he will probably produce during his forthcoming New York engagement.

WASHINGTON, D. C.

Arthur Rehan's excellent co. opened at Albaugh's 9 in Surprises of Divorce. Houses first half of week light but appreciative. The weather was wet and disagreeable, and probably kept a great many away. Creston Clark in Sea of Ice 16. Mestayers 23.

The Burglar at the National to moderate houses. Bad weather again, but the performance was very enjoyable. Annie Stoddard first half of week as Editha was a great success. Vallie Egar last half. Sydney Armstrong, much liked here on former visits, was very good as Alice. Pretty Gladys Rankin Drew was very natural and pleasing as Fanny. Lights and Shadows, well presented at the Bijou, will be followed by Lillian Lewis 9. Bartholomew's Equine Paradox 23.

American Four and Frank Cushman's Specialty co. at Kernan's 16.

ITEMS: Walter L. Dennis died here on Tuesday morning last of inflammation of the brain. The funeral, under the auspices of the E'ks, was held Thursday. Mr. Dennis was a member of various amateur dramatic clubs in this city. His first regular professional engagement was with John T. Ford's co. in 1876. His greatest success was as Jack Hearns in Romany Rye, several years ago. Two years ago he married Miss Ada Gilbert of this city.—Dr. Charles Warren, for many years connected with Washington amateur dramatic clubs and a profound Shakespearean student, died 9.—Charles Kent joins Jim the Penman co. here

NEW ORLEANS.

The season at the Grand Opera House and St. Charles Theatre will be opened 22. The repairs and alterations to the various houses are very nearly completed.

Mr. Greenwall, of the Grand Opera House, has returned from his European trip and is giving his personal attention to the interior decorations of the theatre.

A preliminary season of three nights will be played at the Grand, by the Herbert Marsden troupe, after which the regular season will commence with Duncan B. Harrison in The Paymaster.

Mr. Bidwell, although still at his Pass Christian home, runs over about once a week to personally inspect the work now being done to the Academy of Music. The repairs to the Academy this season will be very thorough. Particular attention will be given to the stage which will be enlarged to admit

of the largest spectacles on the road. The "Governor" has just recovered from another attack of his *bête noir*, the gout. The Academy will open about Oct. 1.

J. M. Gilbert, the new lessee and manager of the St. Charles, is expected from New York daily. During his absence the "Old Drury," as the old-timers love to call it, has been put in first-class order. Under Mr. Gilbert's management the theatre will be conducted on the popular price plan. The bookings made are excellent, and Mr. Gilbert's first season should be a good one. Jennie Calef will open the house 22.

The Avenue is all ready for the opening, so says Captain Lowden, who, looking bronzed, has returned from a vacation spent across the lake. The Captain says that he has a fine lot of attractions on his register and will have a good season, unless all signs fail.

Manager Mauge, of the French Opera House, writes from Paris that he has very nearly completed his troupe and will sail for New York about 28.

H. T. Leonard, looking sleek and prosperous, is the first of the advance agents. Mr. Leonard is here booming Jennie Calef.

Eugene Gorman's Irish Hearts of Old opened season at Donaldsonville 8, to a good house. Piece and co. made a hit.

I want to congratulate Edgar Selden on the great success that has attended his tour in Will o' the Wisp. I have always been an admirer of Mr. Selden, both as an actor and as a man, and am glad to see that the words of praise that I have so often spoken of him in these letters, is being attested by the daily press and that great judge, the public.

The friends of D. H. Wilson in New Orleans are pleased to see that he is with Rosina Vokes this season.

B. J. O'Neil, editor of the *Critic*, has established a booking agency, and seems to be succeeding.

Automatic opera glasses will be placed in the Grand Opera House and St. Charles Theatre.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: This house will open 13 with George Wilson's Minstrels. Manager O'Brien returned from New York last week, and he promises the Birmingham public the pick of the best attractions that will be on the road this season.——ITEMS: The Opera House has undergone a complete change, and the improvements are all in good taste. There are new chairs, new carpets, new decorations and new scenery.—Ben Williams has returned from Poughkeepsie, where he has been all Summer taking a business course at Eastman's College. He will officiate again in the box-office of O'Brien's.—W. A. Goodwyn, the former correspondent of THE DRAMATIC MIRROR at Meridian, Miss., is now chief clerk at the new Cauldwell Hotel, this city.—The Casino Theatre has been open all Summer with a stock co. to good business. Billy Ryan, an old-time black face comedian, is in charge.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): The season will open 26 with George Wilson's Minstrels. The abundant crops have made this section prosperous this year, and the visiting here will assuredly receive large patronage. Manager Gerstman has secured excellent attractions, among the list being Effie Ellsler, Louis James, Robert Downing, J. K. Emmet, Annie Pixley, Emma Abbott, Little Lord Fauntleroy, Margaret Mather, The Wife, A Possible Case, etc.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (F. B. Sliger, manager): The Grand will be opened by the MacCollin Opera co. 26.——ITEM: Manager Sliger has returned from the East where he has been booking a good list of attractions for this season.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): Edward Harrigan in Old Lavender and Cordelia's Aspirations Aug. 30, 31 to good houses. Hattie Moore, who has taken the place of Mrs. Yeamans, made a hit with her character acting.——CLUNIE OPERA HOUSE (C. P. Hall, lessee): Charles Gardner in Karl the Peddler 2, 3, to small houses. Return engagement. Mr. Gardner has a miserable co. for his support, and even his sweet songs fail to render his performances attractive.——PERSONAL: Mart Hanley, manager of Harrigan's co., and one of the pleasantest gentlemen in the profession, wishes to be remembered to THE DRAMATIC MIRROR and his friends generally.

STOCKTON.—AVON THEATRE (Southworth and Humphrey, proprietors): Edward Harrigan and his co. appeared to a large and well-pleased audience in the always interesting and touching drama of Old Lavender. It is superfluous to speak of Mr. Harrigan's unequalled impersonation of that famous character. The support was good, but I cannot refrain from special mention of Hattie Moore who, thanks to Mr. Harrigan's personal instruction and her natural talents, impersonated Mother Crawford in a most excellent manner, although many had believed that Mrs. Yeamans was the only one who could do that character justice. Billy Arlington, the minstrel, and his wife, assisted by local talent, gave a performance, on shares, for the benefit of the Police Uniform Fund, and had a $421 house.——ITEMS: The old Stockton Theatre is still open, the Australian Variety comb. occupying it and playing at 10, 15 and 25 cents. This co. began Sunday afternoon entertainments at Good Water Grove, a picnic resort one mile from town, accessible by horse-car.

FRESNO.—RIGG'S THEATRE (Charles Riggs, manager): Evans and Hoey in A Parlor Match opened the season at the Theatre and were well received by a large and fashionable audience.—OPERA HOUSE (J. D. Fiske, manager): Charles A. Gardner opened the season to a large house 1.

SANTA BARBARA.—Charles A Gardner in Fatherland to fair business Aug. 28.——ITEMS: Santa Barbara Amateur Dramatic Club presented Tom Taylor's and Augustus Dubourg' romantic comedy, New men and Old Acres, to highly pleased audiences Aug. 27, 28. The play was under the direction and supervision of J. G. Saville, to whom all credit is due for the success attained by the club. This was the last of a series of plays given under Mr. Saville's direction during his two years' residence in Santa Barbara, A Scrap of Paper being his first attempt, followed at varying intervals by School and Engaged. Mr. Saville leaves in a few days for New York to join Helen Dauvray-Ward's co. We hope to see him back here next Summer after his season's engagement.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): Rose Coghlan in Forget-Me-Not and Masks and Faces drew very good houses 2, 3.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Evans and Hoey in A Parlor Match to large business 4-7.——ITEM: Another change has been made in the management of the Los Angeles Theatre, T. W. Obey retiring. McLain and Lehman, the old-time theatrical managers here, will take the managerial reins. The house has been undergoing extensive repairs and will soon be completed.

COLORADO.

PUEBLO.—DE REMER OPERA HOUSE (George M. Haight, manager): Lauzie Black Art co. 6. A very poor performance and equally light house.——ITEM: The $250,000 Mineral Palace has all its stock subscribed and will be built immediately.

CONNECTICUT.

WILLIAMSPORT.—LOOMER OPERA HOUSE (S. P. Loomer, proprietor): Reuben Glue was presented to a good house 10, with Mr. John Prindle in the leading role.

SOUTH NORWALK.—MUSIC HALL (J. M. Hoyt, manager): Munroe and Rice in My Aunt Bridget 12. Good business, notwithstanding a stormy night.

NORWALK.—OPERA HOUSE (Norwalk Amusement co., managers): A Rag Baby to a packed house 7. Co. good. Edgar Selden and co. in Will o' the Wisp 20 to fine business. Excellent co. Kennedy, Williams and McGee co. in Time Will Tell 13. A well-filled house testified their approval by many recalls.——ITEM: The Opera House begins this season under a new management, a number of well-known gentlemen forming a co to be known as the Norwalk Amusement co. Many changes have been made in the house which have been needed for years. Only good attractions will be booked.

HARTFORD.—OPERA HOUSE (F. F. Proctor, manager): His Natural Life, a rather weak melodrama, held the boards 9-11 to slim houses. Members of the Common Council were invited to attend in a body 11. About twenty attended and were nearly the only persons in the house. Dan Mason's laughable skit, A Clean Sweep, closed the week to fair business. The attractions for week of 16 will surely prove drawing and entertaining, Sweet Lavender and Rhea dividing the week.

WATERBURY.—JACQUES' OPERA HOUSE: The Wife, under the management of Mr. Daniel Frohman, crowded the house 11 in the face of one of the worst storms of the season. Monroe and Rice in My Aunt Bridget to a delighted audience 13. The co. was good and the costumes very fine.

MERIDEN.—DELEVAN OPERA HOUSE (F. H. Delevan, manager): James O'Neill to a large and well-pleased house 5. Mr O'Neill is supported by a very good co. and the piece was better staged than ever before in this house. Edgar Selden in Will o' the Wisp to fair business 7. The Edward P. Sullivan co. to fair business 10, 11.——ELKS: The Lodge of Elks here gave the Sullivan co. a banquet after the performance.

NAUGATUCK.—GEM OPERA HOUSE (Jacques and Beardsley, managers): John S. Murphy in Shaun Rhue to a full house 6.

NORWICH.—OPERA HOUSE (Andrew V. Harris, manager): Edward Sullivan week of 2 to light business on account of heat. Fair performance. John S. Murphy 10 in Shaun Rhue; good house.

BRIDGEPORT.—HAWES OPERA HOUSE (R. Tomlinson, manager): John Walsh, the veteran Irish balladist, appeared here 10, 11, in his new piece, An Irishman's Love, to very poor business, probably due to the inclement weather. The Lyceum Theatre co. presented The Wife 13 before a large and delighted audience.——PROCTOR'S GRAND OPERA HOUSE (Proctor and Belknap, managers): Louis James in Virginius 9, for the benefit of the Elks. An artistic and financial success. Chaos Flat, the new musical comedy, leaped into popular favor at the outset 12, and played during the remainder of the week to good patronage. Of the work of the Misses Deaves nothing but the highest praise can be said. They are the life of the piece. The number of roles each assumed and the number of changes of costume made by each were wonderful, and proved their great versatility. The balance of the co. is up to the requirements of the piece.

NEW HAVEN.—PROCTOR'S NEW HAVEN OPERA HOUSE (Proctor and Turner, managers): A Clean Sweep amused good-sized audiences 9-11. His Natural Life drew a very fair audience, considering the unfavorable weather 12.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Barlow Brothers' Minstrels to good business 13. Performance fairly satisfactory.

DAKOTA.

HURON.—GRAND OPERA HOUSE (O. P. Helm, manager): The Clair Patee co. in repertoire 9-11.

ILLINOIS.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): Edwards and McDowell's Muggs' Landing 23, to fair business 7. Performance satisfactory. Dear Irish Boy 10; large business and delighted audience.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A Tin Soldier was greeted with a small house 9. This was owing to a stormy night and an adverse criticism in one of the evening papers. Notwithstanding the co gave an excellent performance. Fannie Bloodgood, St. George Hussey, Louis Wesley and Paul Dresser were well received.

CANTON.—OPERA HOUSE (C. N. Hinkle, manager): Gibney, Gordon and Gibler's co. opened a week's engagement 9 with Pearl of Savoy.

QUINCEY.—OPERA HOUSE (John Schoeneman, manager): Richard Golden, supported by a very fair co., presented Old Jed Prouty to a small house 9.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Aiden Benedict gave a performance of Fabio Romani to a good house 6.

LINCOLN.—GILLETT'S OPERA HOUSE (R. C. Maxwell, manager): The Gibney, Gordon and Gibler co week of 3.

OTTAWA.—SHERWOOD OPERA HOUSE (C. F. Hodkinson, manager): McCarthy and Reynolds' Dear Irish Boy co. to large business 11. Co. gave excellent satisfaction.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): Richard Golden in Jed Prouty 12; excellent performance in every way. Crowded house and all well pleased.——ITEM: Frank Dupree, business manager of Jed Prouty, is a very pleasant gentleman to meet.

FREEPORT.—GERMANIA HALL (H. J. Mook, manager): Frankie Jones co. to good business 9-11.——WILCOXON OPERA HOUSE (M. H. Wilcoxon, manager): Boston Ideal Minstrels gave a satisfactory entertainment to a large audience.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): McCarthy and Reynolds' Dear Irish Boy co. played to good business 12. During the vacation, the Opera House has been under the decorators' hands and now presents an attractive appearance.

DIXON.—OPERA HOUSE (A. E. Truman, manager): A Night in Jersey did good business 7. Patrick Neeson as Tim McFadden, was clever and was well supported by William Woods as Tracy Doolin. The Boston Ideal Minstrels gave a fairly good entertainment 10 to good business.

ELGIN.—DU BOIS OPERA HOUSE (Theodore Swan, manager): Hoyt's Tin Soldier 10 to a large and hilarious audience. The play, as a whole, gave general satisfaction.

CAIRO.—NEW OPERA HOUSE (Sol A. Silver, manager): Walter C. Mathews 26; MacCollin's Opera co. 30.——ITEM: Manager Silver has made a contract with the New York Automatic Opera Glass Supply Co. to fit his house up with their opera glass boxes.

ENGLEWOOD.—ENGLEWOOD OPERA HOUSE (D. H. Lanyon, manager): Gus J. Heege opened the house 9 to good business. He stars in his own farce-comedy, a Swedish dialect play, entitled Ole Olsen. His support is good including Jay Grimes as Junius Quintilius, McCarty and "Asack," Egyptian juggler ——ITEM: The Opera House has been redecorated and thoroughly renovated, and, with its long list of attractive bookings, is prepared for a very prosperous season.

INDIANA.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Effie Ellsler in The Governess 4, 5, and in Egypt to light business 6. Performance entirely satisfactory.

GOSHEN.—OPERA HOUSE (Rogers and Kruta, managers): The Hettie Bernard-Chase co. appeared in The Little Coquette to a good house 5. The play was well received. Daniel Sully and a powerful co. in Daddy Nolan played to a fair-sized audience 9. The roles were all well taken. The co. goes direct to Toronto, where they appear for one week.

COLUMBUS.—SCHWARTZKOPF'S OPERA HOUSE (J. G. Schwartzkopf, manager): Scott and Mills' Chip o' the Old Block appeared to a good house Sept. 6.

MARION.—SWEETSER'S OPERA HOUSE (E. C. Middleton, manager): The season opened 6 with W. J. Fleming's Around the World in Eighty Days, to good business. George Ober presented his new comedy Old Homespun 7 to a good-sized audience. Mr. Ober gave an excellent piece of character acting as Eben Eldershire. His supporting co. is good throughout. Gilbert and Dickson's She played to a good house 11.——ITEM: Managers will find Mr. Middleton, the new manager of the Opera House, a very pleasant gentleman to transact business with. He has booked some first-class attractions.

MUNCIE.—WYSOR'S OPERA HOUSE: Season opened with Around the World 5. George Ober in Old Homespun 10 to a good house. Aiden Benedict in Fabio Romani 11 to good house and satisfactory performance. The season here gives good promise.

ELKHART.—BUCKLEU OPERA HOUSE (J. L. Brodrick, manager): George Ober in Old Homespun to a fair business 6. She 9; small house.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): Scott and Mills in Chip o' the Old Block played to large house 8. The co. was good and gave general satisfaction. Mr. Mills made a hit as the jockey.

INDIANAPOLIS.—PARK THEATRE (Dickson and Talbott, managers): Hettie Bernard-Chase in The Little Coquette 10. A bright musical comedy, which was presented in a satisfactory manner to fair and well-pleased audiences.——ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): George Ober in Old Homespun will open this house 14.——ITEMS: J. Burgess Brown Jr. has accepted an engagement with The World co.—Grace Paul has gone to Boston to finish her musical education. She will make her debut in comic opera next season.

PORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager: Little Coquette, with Hettie Bernard-Chase, drew a fair house 6. Effie Ellsler in The Governess appeared to a good house 9, and made a very favorable impression. Her co. is above the average, and give a very creditable performance of a very interesting story.

VINCENNES.—OPERA HOUSE (Frank Green, manager): The Haverly-Cleveland Minstrels opened this house 6, playing to splendid business. Chip o' the Old Block followed 9 to crowded houses.——ITEM: On the afternoon of 6 the Haverly-Clevelands indulged in an athletic tournament at the fair grounds near the city. The chief event was a foot race between Joe Barrett and Tom Nutter for twenty-five dollars a side. It was a twenty-yard dash, with Nutter an easy winner. Quite a number of citizens witnessed the sport.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylor, manager): The Haverly-Cleveland Minstrels drew a very large house 7, and gave entire satisfaction. The new Venetian first part is very beautiful and an artistic innovation. Billy Emerson, Hughey Dougherty and the Japanese troupe are features of the entertainment. Scott and Mills' Chip o' the Old Block to a large audience 10.

LOGANSPORT.—OPERA HOUSE (William Dolan, manager): Haverly-Cleveland Minstrels to a packed house 10. This was the opening of the season at this house. Fleming's Around the World co. played to fair business 12.

RICHMOND.—PHILLIPS' OPERA HOUSE (G. W. P. Jackson, manager): George Ober in Old Homespun, to poor business 11. The Haverly-Cleveland Minstrels to a good house 12.

IOWA.

KEOKUK.—KEOKUK OPERA HOUSE (Wm. Weismann, manager): The season at this house opened with the engagement of John Dillon for four nights. This was followed by May Bretonne and in turn by Willey and Stuart's Minstrels and Snow Brothers' Jolly Voyagers. The co. played to light business. Richard Golden in Old Jed Prouty to a small audience 11. The programme was an excellent one. ITEM: Grant Springer, for so long a time connected with the Keokuk Opera House, has leased Old's Opera House at Muscatine and will manage that place of amusement this season.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): John Dillon in Circuit Judge and Wanted the Earth week of 2 with Saturday matinee to good business and gave entire satisfaction. Herrmann came to packed house and gave a splendid entertainment.——GRAND OPERA HOUSE, (W. W. Moore, manager): Mattie Vickers in three plays week of 2 with Saturday matinee to splendid business and gave excellent satisfaction.——CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Rentfrow's Jolly Pathfinders week of 2 to good business.——PAVILION THEATRE (Phinney and Adlefinger, managers): Fitzgerald's Troubadors did good business week of 2.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Nellie Walter's Criss Cross co. to fair business 6, 7. Rentfrow's Jolly Pathfinders 9, week, to splendid business.

SIOUX CITY.—PEAVEY GRAND (W. I. Buchanan, manager): Herrmann 10, 11 to excellent business. The cremation act was received with the greatest favor.——ACADEMY OF MUSIC (W. S. Collier, manager): Beach and Bowers' Minstrels open this house 23. Mr. Collier has been very fortunate in his bookings so far.

FORT DODGE.—FESSLER OPERA HOUSE (Guy Rankin, manager): A Noble Outcast to a fair house 4. A very creditable performance, deserving good business.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): The Haverly-Cleveland Minstrels to a packed house 5.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, owner and manager): Newton Beers' Enoch Arden to fair business 4. Mr. Beers refused to take the co.'s scenery from the car. Great stress, in the bills, were laid on the spectacular effects, and the action on the part of Mr. Beers was not only uncalled for, but unaccountable. Mattie Vickers to a fair-sized audience 11. A Night in Jersey had a small house 12.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Walton Funny Makers played to very poor business 9, owing to the fact that the Wizard Oil co. gave a free concert on the levee each evening.——ITEMS: G. Springer, late of Keokuk, has leased Old's Opera House, and will manage it this season.

BOONE.—PHIPPS' THEATRE (Charles E. Phipps, manager): Beach and Bowers' Minstrels 20.

CLINTON.—DAVIS OPERA HOUSE (Harry Tate, manager) The Stuart Dramatic co. has been presenting "all the latest plays" with bedroom furniture lottery attachment during the past week to light business. They play in Lyons this week.——BIJOU OPERA HOUSE (R. R. Baldwin, manager): Mr. Baldwin reports that his vacation trip to St. Paul and Minneapolis was made much more pleasant by courtesies at the hands of Managers Harris and Conklin. He states that the fund for the Johnstown sufferers was applied to the use of the managers of the opera houses there and netted $100 each. He has booked some first-class attractions for next season and refuses to play piratical or ten cent organizations. The season opens with Frank Mayo 23.

MARSHALLTOWN.—THE ODEON (H. J. Howe, manager); Haverley-Cleveland Minstrel co. to good business 6. Mattie Vickers to a small house 10.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): Willy and Stuart's Minstrels 5 was the opening attraction. Unsatisfactory performance. Snow Brothers' Jolly Voyagers 7 in a trashy vaudeville entertainment, which was given before a very meagre audience. A Tin Soldier to a big house 12. Louis Wesley as Rats and Miss St. George Hussey as Violet were the two redeeming features of the cast. As for the balance, the least said the better.

FORT MADISON.—BENNETT OPERA HOUSE (Edwin Ebinger, manager): The Jolly Voyagers to fair business 4-6. Newton Beers' Lost in London to good business 11.

KANSAS.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Newton Beers was to have appeared in Leavenworth in Enoch Arden, but owing to a washout on the road he didn't arrive in time to give a performance. Shaforth's Minstrels appeared to a very poor house 7. King Cole co. No. 2 gave two performances to bad business 9, 10, which is to be regretted as it is an excellent co. Miss Sanger, Mr. Hilliard and Mr. Dalton were especially good. However, if they return to Leavenworth again they may be assured of a good house.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Shafroth and Clark's Colored Minstrels 9, 10, to audiences composed of those who had not had enough of minstrels as idealised by Primrose and West, and other troupes which have played in Topeka within the past month.——GRAND OPERA HOUSE (Melville B. Raymond, manager): The season at this house opens formally 15, Fair week, with Nick Roberts' Humpty Dumpty co., this being his first visit to Topeka in three or four years.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): The season opened 6 with Shafroth and Clark's Minstrels; poor co. and similar house. Newton Beers in Enoch Arden to a big house 7.

KENTUCKY.

LEXINGTON.—NEW OPERA HOUSE (Scott and Mann, managers): Agnes Herndon presented A Woman's Revenge to fair houses 6, 7. Her co., headed by Elmer Grandin, is a strong one. George H. Adams, supported by Toma Hanlon, presented He, She, Him and Her and kept the house in a constant uproar 10. Co. good.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): Nellie Free had a very successful week's engagement here closing 7. She is supported by an excellent co. and carries a splendid orchestra.

OWENSBORO.—TEMPLE THEATRE (Morton Watkins and Co., managers): Nellie Free week of 16.

MAINE.

PORTLAND.—THEATRE (C. H. Newell, manager) Good-sized audiences welcomed George Ryer's co. in the Two Sisters, and although the play itself is a peculiar one, it was finely produced by a most excellent co., headed by Fraser Coulter, 9, 10. The stage settings for the third and fourth acts were very attractive.——ITEMS: The season at Greenwood Garden closed 7.—Belle Barron was guilty of a most unprofessional action at the Garden 5 in leaving the performance of Lancashire Lass in the middle of an act simply because the management would not pay her the balance of her three days' salary in advance. The compromising position in which she placed the manager was only momentary, as Miss Harley went on and did the character far more acceptably than her much overrated predecessor. Miss Barron has no reason to congratulate herself for her contemptible escapade.—A Stuffed Dog is booked 16, 17.—Mr. Al Feely has been enjoying a well-earned rest, and is taking in the country fairs.—Ira Stockbridge has published a list of his attractions for this season, and a most attractive one it is.

BATH.—ALAMEDA OPERA HOUSE (T. B. Clark, manager): The season opened 7 with J. C. Stewart's Two Johns co.; good business. The Postage Stamp co. in their new play, A Social Session, to a packed house 12.

SKOWHEGAN.—OPERA HOUSE (E. C. Houlton, manager): Two Johns 5. The attendance was not as large as should have been on account of unfavorable notices from the Bangor and Waterville press, which was very unjust, as it is a first-class co.

BRUNSWICK.—TOWN HALL (E. A. Crawford, manager): Denman Thompson's Two Sisters to good business 11. Good co.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. LeNoir, manager): Raynes and Prince's Rights Right co. pleased a fair audience 6.—George A. Baker's Bennett-Moulton Comic Opera co. drew crowded houses 9-14, and gave entire satisfaction. The co. is not only strong numerically, but has several fine singers who render their parts in a manner that commands admiration.——ITEMS: The marriage of Arthur Wooley, of the Bennett-Moulton Comic Opera co., and Bertha Hague, of Chicopee Falls, Mass., was pleasantly celebrated at the latter place 12. William Wolff, of the Opera co., was best man, and Miss Cora Barnes, of the Falls, bridesmaid. Mr. Wooley gave a spread at the Hotel Gilmore this city to his theatrical associates. The bridal party attended the opera in the evening.—The Bennett-Moulton Comic Opera co. made a 200-mile jump from Dayton, Ohio, to this city, and did not miss a performance.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Hanlon's Fantasma did big business week of 2, and at nearly every performance the following notice was posted in front of the box office: "This house packed; no more tickets sold."—Charles Erin Verner in Shamus O'Brien to moderate-sized houses 9-11.—Louis James in Virginius to a good house at advanced prices 12.—A Hole in the Ground will finish out the week.——MUSIC HALL (J. W. Caverly, manager): Tom and Lizzie Daly in their new play Irish Heads and German Hearts to a fair-sized house 7. With an Irish comedian to replace Mr. Daly and a competent company, I think the play with Lizzie Derious Daly as the star would meet with great success.—The Royal Alhambra co. gave a very poor performance to a very light house 9.—The Tourists appeared to good business 10.—Si Perkins to a big house 11.—Annie Abbott, the Electrical Wonder, and Two to One, a sensational play, will finish the week.——ITEMS: A youth representing himself as THE DRAMATIC MIRROR correspondent met with a very cool reception, which ended in a very warm one, in getting ejected from Proctor's the other night.—A new spectacular play (The Devil's Pool) by C. H. Fleming will be produced by T. H. Winnett next season.—Lawyer Price, of New York, is also writing a play for C. E. Verner.—Frank Bedor has joined Peck's Bad Boy co.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Fred Wilson's Two to One co. played to light business 6-7. Ella Wilson and Harry English did good work in the parts of Myrtle Wayne and James Benton.—Peck's Bad Boy, with James P. MacDonald in the title role, pleased a small audience 9.—Louis James in Virginius, supported by a good co., gave an excellent performance to a fair business 9.—Evangeline drew a crowded house and pleased every one judging by the applause bestowed upon the different artists 12. Yolande Wallace and Messrs. Daly Moffit and Portesque deserve special mention. The co. is costumed very handsomely.——ARENA: Irwin Bros.' Circus did a large business and gave good exhibitions 9-11.——ITEM: Manager Cross divides his time between here and New Bedford. He has booked a fine list of attractions for both cities.

WESTFIELD.—THE OPERA HOUSE (P. W. Howe, manager): Gorman's Minstrels 11 drew a very large and appreciative audience. Everything new and catchy.——ITEMS: A picked nine from the Gorman Minstrels defeated a select nine from our local team in a five-inning game 10 to 9.—Benjamin Chadwick, formerly in the minstrel business and at one time manager of the Gem Opera House, gave a lunch at the handsome rooms of the Business-men's Association, of which he is now janitor, to some of his old friends of the Gorman's co.

WALTHAM.—MUSIC HALL (W. D. Bradstreet, manager): Evangeline, the perennial, and revivified by new faces, costumes and scenery, opened the regular season 6. Yolande Wallace made as sweet and dainty an Evangeline as one could wish to look upon, although her voice, at times, is not equal to the requirements of the score. J. S. Maffit and the sylph-like Portesque were seen in their old roles. The chorus was efficient and the stage setting elaborate. Business good.—Held by the Enemy, a thorough literary and dramatic treat at all times, was the bill for 12, and was given a most excellent performance.

LOWELL.—MUSIC HALL (A. V. Partridge, proprietor): On the Frontier 9, Mestayer's Tourists 11 and Two to One 12 did a very large business.—Louis James in Othello 13.——HUNTINGTON HALL (John F. Cosgrove, manager): Zeffie Tilbury had a very successful week closing 7. A theatre party of sixty well-known society people witnessed her Juliet at the Saturday matinee.—Moulton and Amsden's Burlesque co. to fair houses 12, 13.—The Bijou opened 9 with a first-class variety bill, and has turned people away nightly.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): Hardie and Von Leer in On the Frontier to fair business 7. Co. and play rather better than border dramas usually are.—Thomas E. Shea in repertoire week of 9. Good business throughout the week. Mr. Shea is a hard working young actor and shows great improvement since last seen here.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Moulton and Armsden's Alhambra co. gave an interesting and satisfactory performance to a good house 7.—Wilson's Two to One was given by a fair co. 9. Myrtle Wayne as leading lady was excellent.—Held by the Enemy with an excellent caste as usual attracted a large house 12.

AMESBURY.—AMESBURY OPERA HOUSE (Fred Hooker, acting manager): Held by the Enemy to a good house 9.—Pat Rooney to a light house 11. He needs a new play. Katie Rooney was as sprightly as ever.——ITEMS: THE DRAMATIC MIRROR has the largest sale of any dramatic paper here.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Rice's Evangeline, with a fine cast and beautiful scenery, to a packed house 11.——LIBERTY THEATRE (William E. White, manager): The Arne Walker co. booked for week of 9 failed to appear.——GOSSIP: Manager Cross is having a handsome set of willow furniture made at Brockton for the Opera House stage in this city.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, proprietor and manager): Wallick's Cattle King played to S. R. O. 7, and gave very general satisfaction. Stella Ainsworth as Catherine Paston, the heiress, was suffering from a very bad cold and could hardly be heard across the stage. This somewhat marred the success of the play. We hope they will come again.—Si Perkins to good business 10.——ITEMS: P. C. Cotting, treasurer at Marlboro Theatre, has been laid up for two weeks with a slight attack of fever. He is now convalescent.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Peck's Bad Boy drew a good top-heavy house 7.—Tom Rickett and co. 9-11 in Dawn to poor business.——ITEMS: Tom Rickett closes season with a three-night's engagement at Waterbury, Conn., 21. They will re-organize and open again Oct. 24.

NORTHAMPTON.—NORTHAMPTON OPERA HOUSE (William H. Todd, manager): T. H. French

co. in Little Lord Fauntleroy played to good business at matinee and evening 4. Wallie Eddinger and Ada Fleming impersonated the Little Lord.—Gorman's Minstrels did good business 7; they gave entire satisfaction.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Roland Reed opened the season in The Woman Hater to a large audience 2. The performance was highly satisfactory.—Rice's New Evangeline 13 to a crowded house.

NEWBURYPORT.—CITY HALL (George H. Stevens, agent): Morris' Equine and Canine Circus 3, 4, to poor business.—Roland Reed 10 in the Woman Hater; excellent performance to a fair house.

HOLYOKE.—HOLYOKE OPERA HOUSE (Chase Brothers, managers): Gorman's Minstrels to a good house 6. Roland Reed in The Woman Hater 4 to a fair house.

TAUNTON.—MUSIC HALL (A. B. White, proprietor): Atkinson's Peck's Bad Boy co. to a large house 10. Mestayer's Tourists in Palace Car to a packed house 11. Held by the Enemy to fair business 13.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (Ed. E. Marden, manager): Barlow Brothers' Minstrels to rather light business. Daly's Irish Heads and German Hearts to a medium house 10. Atkinson's Peck's Bad Boy co. to very fair business.—ITEM: C. J. Goodwin's stage carpenter at the Elmwood leaves to join the Dalys in the same capacity next week.

MICHIGAN.

DETROIT.—MINER'S GRAND THEATRE (C. A. Shaw, manager): A large audience greeted Hallen and Hart in Later On at the formal opening of this house 9. Manager Shaw was kept busy shaking the hands and accepting the congratulations and well-wishes of his host of old friends. The foyer was beautifully decorated with flowers and presented an elegant appearance. The co. did good business all week.—DETROIT OPERA HOUSE (J. C. Whitney, manager): Nat Goodwin, who has always been a drawing card in Detroit, appeared in A Gold Mine week of 9 to large houses. To those who had seen Mr. Goodwin in his burlesque and farce pieces his new role was an agreeable surprise. To think of Nat Goodwin in a pathetic scene seemed almost a paradox. The audience received the piece with applause, and Mr. Goodwin was continually called before the curtain during the entire week. The play is a good one, the support excellent and the box-office receipts were satisfactory to the management.—WILLIAMS'S GRAND OPERA HOUSE (C. H. Garwood, manager): The European Minstrels gave eight performances week of 9. The co. include some old-time favorites, and gave a pleasing, conscientious performance. As usual, large houses were the rule.—SUMMERLAND: An extra fine stage performance of the specialty order was given, and the other departments of this popular amusement place had to take a back seat. The co. was excellent, and crowded houses every afternoon and evening.—The Detroit Lodge of Elks gave their annual excursion to Star Island 3, and a very pleasant time was had by all who attended.

BAY CITY.—GRAND OPERA HOUSE (Lisy, Buckley and Powers, managers): McCarthy's Mishaps played a large audience 11. Three Wives to One Husband to good business 12.

CHARLOTTE.—KELLOGG'S OPERA HOUSE (Taggart and Gilchrist, managers): Hattie Bernard-Chase 5; fair performance to good business.—PERSONAL: Charles Baughman, Julian Burton, F. D. Nelson, Edith and Essie Burton and Carrie LaSalle passed the Summer here. F. D. Nelson and Essie Burton opened with the Bennett-Moulton co. at Canton, O.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): Hattie Bernard-Chase in Little Coquette pleased a fair-sized audience 4.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (R. R. Smith, manager): Milt G. Barlow in Three Wives to One Husband to a small house 7.

LANSING.—OPERA HOUSE (M. J. Buck, manager): George C. Staley in A Royal Pass 5. This is a strong play and a strong co. Tavernier opened a successful week's engagement 9.

JACKSON.—HIBBARD OPERA HOUSE (James Green, manager): Milt G. Barlow with good support in Three Wives to One Husband 10, to fair business.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): Milt G. Barlow in Three Wives to One Husband 12, to good house.—ITEM: S. Draper is on the road with his Uncle Tom's Cabin co. H. M. Curtis, formerly manager, has charge of the house.

MUSKEGON.—OPERA HOUSE (Frud. L. Reynolds, manager): Robert Downing in Count Claudio to a very large house 12.

MINNESOTA.

ROCHESTER.—GRAND OPERA HOUSE (W. H. Wright, manager.—David J. Bamage's Standard Theatre co. played to good business 3-5.

WINONA.—OPERA HOUSE.—Shepard and Hitcher, managers): The Royal Lansing Musical Comedy co. gave one of their pleasing entertainments to a fair house. The musical part was bright, and the work of Ray L. Royce and Jack Stone very commendable.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conklin, manager): Gilmore's spectacular production, The Twelve Temptations, to a packed house, 5. The performance was superior to anything of the kind ever presented in this city. The ballet was excellent and the transformation scene in the last act a brilliant success.—MASONIC HEADQUARTERS AVENUE THEATRE (S. H. Friedlander, manager): A Royal Pass, which opened a week's engagement at this house 9, is the best attraction the present management has thus far offered the Minneapolis public. The performance was thoroughly enjoyed by a large audience. The story is interesting, and the cast capable of interpreting it. George C. Staley made a hit in the leading role. Stage settings admirable and costumes correct.—BIJOU OPERA HOUSE (Frank L. Bixby, business manager): Crimo Crane, a musical comedy, was presented to a large house 9 by Hallie Walters and co. Aside from the opportunity given the star to exhibit her clever specialties, the play is not deserving of mention. The support is fair with the exception of George W. Walters.—PENCE OPERA HOUSE (Frederick Buck, manager): Monte Cristo was presented by the stock co. to good business week of 9. Mr. Buck made a hit as Edmund Dantes.

ST. PAUL.—METROPOLITAN THEATRE (L. M. Scott, manager): Rice's Opera co. gave Conrad the Corsair in gorgeous style week of 9. Large attendance.—GRAND THEATRE (Walter Dean, manager): G. C. Staley's co. in A Royal Pass week of 26.—OLYMPIC THEATRE (W. J. Wells, manager): Harry Bloomquist and the bright and clever soubrette, Sophie and Carrie Dunning, presented a neat and taking musical sketch, Rinkey and Penny, and a laughable Rube comedy, Anxious, also The Astronomers and a fine olio by a good corps of specialty artists.

MISSOURI.

MARSHALL.—MARSHALL OPERA HOUSE (Weller and Bryant, managers): The Huntley-Harrison Comedy co. played week of 3.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crockett, manager. Charlotte Thompson to only fair business 3-5.—ITEM: The Republican, now fully under way, does not appear to be a great boost to Tootle's so far. The average contingent comes in the morning and departs at night. Business the first week was injured by wet weather and cool evenings, but with bright skies the attendance increases.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): The season opened 10 with Richard Golden and a fair co. in Old Jed Prouty. Good business. Some of the best attractions on the road have been booked for the season.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): Little's World played to but fair and top-heavy attendance 6.

MEXICO.—GRAND OPERA HOUSE (G. L. Ferris, manager): J. Z. Little's World co. opened the season at this house 9, giving good satisfaction to fair business.—ITEM: This is the opening of the second season of the Grand. It is one of the finest opera houses in the State. Managers are surprised at finding such a complete opera house in a town the size of Mexico. Thomas W. Keene recommended this house very highly last season.

MARYVILLE.—ARNOLD'S OPERA HOUSE (E. B. Arnold, manager): John Dillon in Wanted the Earth and The Council Judge to big business 10-12. The County Fair was in progress, which materially aided in making big crowds. The co. gave splendid satisfaction.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John Maguire, manager): The Paymaster closed week of excellent business Aug. 31. Patti Rosa opens regular season 16.—ITEMS: Daniel Bandmann will open Maguire's Opera House at San Francisco Oct. 12. He will secure a New York cast. A grand Shakespearean revival will be given in Helena, Butte and Anaconda in December.

NEBRASKA.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Ruby La Fayette co. opened a three-nights' engagement 3, playing to very light business.—ITEM: The Opera House has been handsomely papered and the old scenery been replaced by eight new sets.

BEATRICE.—PADDOCK GRAND (C. M. Rigg, manager): The new Paddock Grand Opera House will be opened 13 by Milton Nobles in From Sire to Son. The advance sale is very large, assuring for the opening a flattering reception. This house, which has just been completed, is one of the finest in the West. The seating capacity is 1,200; the seats being upholstered makes the comfort of the patron assured. The scenery and drop-curtain were painted by a Chicago artist. In all sixteen different sets of scenery. The house was built by United States Senator Paddock.

FREMONT.—LOVE OPERA HOUSE (Robert McReynolds, manager): Milton and Dollie Nobles gave a superb performance of From Sire to Son to rather a light house 12. They deserved a better one as the play is a strong one and the co. all that could be wished for. Coming: Ruby Lafayette co. (the play-pirates) 13, 14. King Cole Opera co. 18.

OMAHA.—OPERA HOUSE (Boyd and Haines, managers): Robert Mantell in Monbars and Othello drew large houses 5-7.—GRAND OPERA HOUSE (Crawford and McReynolds, managers): Milton Nobles 4-7 to uniformly good business. Charlotte Thompson, after a long absence from Omaha, appeared 9-11 in Jane Eyre, East Lynne and Hearts A stray. She proved a good drawing card and we hope she will be encouraged to put Omaha on her list for each year.

NEVADA.

VIRGINIA.—PIPER'S OPERA HOUSE (John Piper, manager): Edward Harrigan in Old Lavender to a large audience 8.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The Dalys in Irish Heads and German Hearts gave a pleasing entertainment to a fair house 12.

NASHUA.—NASHUA THEATRE (A. H. Davis, manager): The Hardie-Von Leer co. in On the Frontier played to a large house 10. The Dalys in their new play Irish Heads and German Hearts amused a medium-sized audience 12.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Two to One, a piece dealing with the new mode of execution by electricity, was presented by a fair co. to a small house 10. Hardie and Von Leer appeared in On the Frontier to a large but rather top-heavy house 11. The co. gave the best of satisfaction. The comedy work, of Lillie Burdell, Charles Saunders and Peter Gardner was very acceptable.

PORTSMOUTH.—MUSIC HALL (John G. Ayers manager): Pat Rooney presented Pat's Wardrobe to fair business 9. Two Johns delighted a good house 13.—FRANKLIN THEATRE (J. P. D. Wingate, manager): Little's World co. drew small houses with The World 11 and Golden Gulch 12.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: The Blue and the Gray drew good and well satisfied houses all last week. This week opened well with N. S. Wood in Out in the Streets, the plot of which was given in last week's DRAMATIC MIRROR. The play gave evident satisfaction to a big house. The scenery is very handsome and plentiful, and the energy and action of the piece created great enthusiasm in the susceptible audience. Next week, A Legal Wreck.—CROPSEY'S THEATRE: A good variety entertainment was presented to fair houses all last week. Among the artists were many clever people. This week an athletic and vaudeville opened to a large house.—KNICKERBOCKER HALL: The entertainments at this house are very popular, being a combination of variety and athletic specialties, and good audiences are the result, which shows that Manager Boyle's efforts are appreciated.—ITEM: Manager Claflin of the H. R. Wood co. says business has been phenomenal so far this season.—Nellie Thompson, who appeared in Crosbelen's last week, is a very clever, industrious little woman. She is daughter of Johnny Thompson, the well-known specialty performer and manager. Miss Thompson made a distinct hit in the soubrette part in Myrtle Perse this season, and when that co. closed went back to the variety stage. She will probably join the Keep It Dark co.—Daniel Quinn, vocalist, gave great satisfaction in Knickerbocker Hall last week. Cal McCarthy has grown very popular here, his clever work giving great satisfaction.—Signor Antonio Harrison says the attendance at Jacobs' latter part of last week was something wonderful. The house is evidently growing in popularity.—Charlie Case, the genial leading treasurer of Jacobs', was made the recipient of a handsome sweater by Commodore Engelhardt and other friends, with whom he had been associated during the Summer. Charlie decidedly responded.

PATERSON.—The Bailey-Wood Specialty co. drew good houses at Jacobs' Theatre first three nights of last week. The co. is a first-class one. Webber and Clifford's Uncle Tom filled out the week drawing a large number of people who will not patronize anything else besides a goodly number of regular theatregoers. The co. was good, but Little Barlow was missed as Uncle Tom. Three Will Tell 16-18 and In the Ranks 19-21.—PHELAN'S THEATRE (A. Phelan, manager): Business dropped below the average last week which was no doubt due to the week co. called Steve O'Donnell's Specialty co. The athletic part of the entertainment was good, but the specialties were poor. This week the New York Comedy co., headed by Hallie Collins, followed next week by George B. Alston in Police Patrol. The Rambling and Checkered Life.—ITEM: Joseph O. Zielly, treasurer at Phelan's Theatre, has full charge of that house while Manager Phelan is absent with Manager Raymond, the air diver, who has proved a great money-maker.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): My Aunt Bridget co. to a big house 10. The comedy has been very much improved. The performance pleased the large audience as attested by the numerous encores.—ITEM: Bernard Dyllyn, of My Aunt Bridget co., while in this city, received the sad intelligence that his mother had suddenly died at Victoria, B. C.

NEWARK.—MANAGER'S NEWARK THEATRE: Hazadilla, or the Cross of Gold was the attraction at Miner's Theatre week of 9. The play is a finite success, as the first and last acts are very good, while the second and third are not quite up to the general standard. On the whole it was well received, especially one or two of the characters. THE GRAND OPERA HOUSE: The stirring melodrama in the Bowery drew large houses last week and Hamilton Harris in the leading role was heartily applauded. Lights and Shadows week of 16.—WALLACK'S OPERA HOUSE: James Hyde's Star Specialty co. made a great success last week and the general opinion is that it was the best co. they have had this season. Rentz-Santley Burlesque co. week of 16.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Reeves and Rice in My Aunt Bridget drew a packed house 7. A Paper Doll by Kate Castleton and her co. of artists 11 was only fairly attended, owing to the inclement weather.

NEW YORK.

BUFFALO.—ACADEMY OF MUSIC (Hoech Bros., managers): Estelle Clayton in On the Hudson and Captain Swift were the attractions week of 9. They were well patronized. The Spider's Web opened 16.—STAR THEATRE (Hoech Brothers, managers): Featherstrain, with Minnie Maddern as the star, had a very good engagement week of 9. Helen Blythe opened 16.—COURT STREET THEATRE (H. R. Jacobs, manager): Tony Pastor and a good co. were successful enough week of 9 to draw out the S. R. O. sign many evenings. Frederick Douglass' Society co. follow.—CORINTHIAN LYCEUM (Jacobs and Kimball, managers): Dockstader and Coote's Alone in London had no reason to feel dissatisfied. Business was very good with them week of 9. Lost in New York week of 16.—GAIETY: Ella Wesner, as the head of a variety co., made business remunerative. C. C. Magee in Irish Luck is announced for this week.—WONDERLAND: The Murphy Vaudeville co. attracted large numbers week of 9.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): The Lyceum Theatre co. presented The Wife to one of the largest and most fashionable audiences ever in the Academy 9. Mrs. Berlan Gibbs as Helen Truman showed great improvement over last year and Boyd Putnam as John Rutherford was more than good. The rest of the cast is about the same as presented last year. Mrs. Berlan-Gibbs' costumes were magnificent.—ITEMS: Manager Taylor intends removing the main entrance of the Academy from Grand Street to the Broadway side of the building. This will be a great improvement as Broadway is more convenient to most of the patrons of the house and it will be a comfort to the audience in preventing the cold drafts which used to rush through the building as people opened the doors.—Col. Dickey, the owner of the Newburg Opera House, informs me that he has leased that building to New York parties, who will tear out the inside and refit and refurnish it in a first-class manner. The house will be conducted on the popular price plan.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conners, managers): Frohman's Sweet Lavender co. gave a very smooth, and every way satisfactory performance, to fair business 6. They carry all their own scenery which enables them to give quite a metropolitan representation.—PUTNAM MUSIC HALL (Abel Putnam, Jr., Manager): Charles Bowser, in Check, made his initial bow, before a Saratoga audience 12. He was supported by an evenly balanced and thoroughly competent co. It is a clear, bright comedy. Mr. Bowser brought out the wit and humor with which the piece abounds to perfection. Annie Vivaire, as Nellie Atwell, and D. K. Whipple as James Atwell were especially satisfactory in their parts.—ITEMS: W. Frank Calder, manager of the Check co., was called to New York on business 8. Owing to this the many friends of Branch O'Brien here, were favored with a second call from that genial gentleman.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Helen Blythe in Mother's Love opened the regular season at this house to poor business 12. The Moonshiner, was presented by Frederick Warde to small receipts 10. Mr. Warde is a thorough actor and his support first-class, and is deserving of big business. Mrs. George S. Knight to a small house, presenting a treble bill, Beauty Rose a horsey farce in which the star doesn't appear, On Guard and My Lord in Livery. The audience, as a rule, was disappointed as the plays did not allow her to do herself justice. Support only fair.—MADISON AVENUE THEATRE (G. W. Smith, manager): The regular season was opened to S. R. O. 9. Casey's Troubles were much enjoyed. The play possesses small merit but it draws, that's all.—ITEMS: Gus Moulton was here 9, booming his star Verona Jarbeau, for 17.—J. W. Owens, business manager for Hallen and Hart's Letter Co. co. was in this city 12, arranging for the appearance of that co. 19.—Harry Graves, Helene Adell's representative, and D. Bainbridge of the Boston Ideals are here.—B. Springer, business manager is here arranging for the appearance of Anna Boyle 26-31.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): H. C. Kennedy's Siberia co. to good business 10. Performance evenly excellent. Charles T. Ellis presented Casper the Yodler to a fair house 12.—ITEMS: Jos. W. Keeler, in advance of Siberia, was here 3. Mr. Keeler was formerly a MIRROR correspondent.—Manager Sweet was presented with an elegant ring 12 by H. C. Kennedy. Week after 23 is Fair week.

SYRACUSE.—WIETING OPERA HOUSE (P. H. Lehnen, manager): Deaves Sisters 23-25.—H. R. JACOBS' THEATRE: My Partner was well attended, week ending 14. Fannie Louise Buckingham this week in Marppa.—SHAKESPEARE HALL (G. H. Wright, manager): The Gaiety Opera co. 12 a repertoire did a good week's business 9-14. They remain two weeks longer.

ROMER.—KEATOR OPERA HOUSE (George W. Ripley, manager): Vreeland and Middaugh's New Orleans Uncle Tom's Cabin co. to packed house 14.

MOOSICK FALLS.—CASINO OPERA HOUSE (Eddy and Murphy, managers): Mora supported by an excellent co. played to crowded houses week of 9. Mora is indeed a scorchingly and soubrette made a favorable impression in this place. She should make a return date.—WOODS OPERA HOUSE (Moon and Chapman, managers): Charles Bowser, in Check gave a good entertainment to a full house 9. Charles E. Eldridge in Hamburg, gave a good performance to fair business 12.—PERSONAL: John Walsh, a Hoosick Falls boy, is with the Mora co.

BATH.—CASINO OPERA HOUSE (Charles A. Shults, manager): The regular season at this house opened Sept. 12, with Mrs. George Knight's Comedy co. in Beauty Rose, On Guard, and My Lord in Livery to a full house, but the performance disappointed a great many of Mrs. Knight's warm admirers here. The pieces produced are not in the least adapted to her style of acting, and the sooner she drops them the better. The co. supporting her is first-class.—ITEMS: Gus Moulton, the business manager of Jarbeau, reports big business for his star.—Prof. George Burton's orchestra from the Soldier's Home will furnish music this season for the Casino Opera House. This orchestra is acknowledged by the profession to be one of the best in the state.

ONEIDA.—MUNROE OPERA HOUSE (M. Cavana, manager): Zozo co. to a light house 12. Excellent entertainment.—DEVEREAUX OPERA HOUSE (M. Cavana, manager): Charles Bowser in Check, 14.

LOCKPORT.—MUNROE OPERA HOUSE (J. A. Heintz, manager): Estelle Clayton opened the season with On the Hudson to a fair house 5. Cal Wagner's Minstrels to a light house 6. Rhea as Josephine Empress of France to good business 9.—ITEM: The Central Hall has been converted into a theatre to be known as Central Theatre and will play combination attractions.

COHOES.—COHOES OPERA HOUSE (E. C. Gama, manager): Willa Hazeltine and Tom Brosch in Two Old Cronies to a packed house 7. Every member of the co. gave satisfaction. Charles Bowser in Check, 10 to a light house.

MATTEAWAN.—DEMILE OPERA HOUSE (W. S. Divlin, proprietor): Zozo, drew a very large and apparently well pleased house 7.—ITEM: Everything indicates a prosperous season, and the finest attractions are booked.

POUGHKEEPSIE.—MUSIC HALL (John Bright, manager): Barney Campbell's Siberia to good business 9. Charles T. Ellis in Casper the Yodler, to satisfactory business 12. Mr. Ellis was enthusiastically received.

ROME.—NEW OPERA HOUSE (Mark Davis, manager): Sweet Lavender drew a large and fashionable audience 7, and gave the best of satisfaction. Little Lord Fauntleroy 11 to a crowded house. Co. good. Fine entertainment. Helen Barry 19.—ITEM: Munroe's Opera House (E. J. Matson, manager): Zozo to a small sized audience. Co. and performance good.

GLOVERSVILLE.—OPERA HOUSE (Wagner and Reis, managers): Nellie McHenry presented Green room Fun to a small audience 9. Performance unsatisfactory. Helen Blythe in Mother's Love to a fair and well pleased house 12.

SYRACUSE.—ACADEMY OF MUSIC (Wallace H. Pyfrom, manager): Wilbur Comedy co. week of 9. They played to fair business.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Jarbeau in Starlight gave entire satisfaction to a fair sized audience 10. Estelle Clayton in On the Hudson, under the management of Ill Henry 13.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Our German Ward 9, made a good street display, the gorgeous uniforms and excellent playing of the band attracting much attention. The performance of the co. however was disappointing and failed to satisfy the large audience.—ITEMS: Miss Newcomb, in N. S. Wood's repertoire booked here 12-14 and Charles Theodore 16 both canceled their dates, much to the annoyance of Manager Lea, who claims he could have arranged with other attractions if he had timely notice. The death of Miss Newcomb's mother, it is understood, caused the change in her case.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The regular season at this house opened 9 with James A. Herne in Drifting Apart to a large and well-pleased audience. Puck and Furman's Uncle Tom's Cabin to good business 12.

PENN YAN.—CORNWELL'S OPERA HOUSE (G. R. Cornwell, manager): Uncle Tom's Cabin gave a fair performance to good business 7. Lillian Kennedy in Casey's Troubles gave a good performance to a crowded house 10.

CORTLAND.—CORTLAND OPERA HOUSE: Zozo to a big house 13; best of satisfaction.—ITEM: The Opera House has been remodeled and lighted with electricity.

OHIO.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Frank Daniels in Little Puck opened the season at this house 12. He was greeted with a packed house composed of the fashionable people of the city. There were some changes made since its production last season which strengthens the merits of the piece. Harry Moulton fills the character of Billy Giltedge in a very creditable manner.—ITEM: The improvements are going on steadily, and before many days we will have an opera house in which some of the best co. can play.

COLUMBUS.—This has been an off week, as neither of the regular theatres has been opened. At the Metropolitan A Legal Wreck opens 19 and at the Grand Kajanka 23. The scenery for the latter play is magnificent and everything points toward a successful season. Jerome Eddy and Charles Frohman will be present at the opening performance. Business has been good at the World, Eichenlaub's and the Casino, all of which houses will present extra bills week of 16, as the Sovereign Grand Lodge of the I. O. O. F. meets here and a grand national conclave will be held at that time.—KAJANKA: A full-dress rehearsal of Kajanka will be given 13, to which the members of the press have been invited.

UPPER SANDUSKY.—OPERA HOUSE (John W. Lima, manager): Howell and Gebert's Own Comedy co. in their musical comedy success, The Kindergarden, opened the season at this house 9 to a large and appreciative audience. The co. is a strong one and gave excellent satisfaction. They carry their own band and orchestra.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): The attractions that are being booked for the new house are of the best. The opening occurs Oct. 2, 3 with Virginius and Count Claudio.—OPERA HOUSE (Miller and Dittenhoefer, managers): Aiden Benedict opens the season at this house 14.

NORWALK.—GARDINER'S MUSIC HALL (S. S. Levey, manager): The Riverdale Opera co. opened to for a week during Huron County Fair. The co. comprises thirty people, including a fine ballet. They have drawn good audiences.—ITEMS: Mr. White of Loder's Hilarity, joined the Rhinehart co. here. He is a low comedian of talent. J. C. Kennedy left the co. here to return to his home in Boston. Jennie Dunbar leaves for New York 18 to resume her studies with Mrs. D. P. Bowers.

XENIA.—XENIA OPERA HOUSE (J. A. Hivling, manager): The Melville Dramatic co. played all week to very good houses. This co. has greatly improved over last season and is deserving of good patronage. Haverly-Cleveland Minstrels 17.

DAYTON.—THE PARK (Reist and Dickson, managers): Joseph A. Clifton commenced a week's engagement 9, opening with The Ranch King to a crowded house, and has played to S. R. O. at every performance. The drama is decidedly sensational, so it naturally followed that that portion of the audience nearest the ceiling decorations had ample opportunities to exercise their demonstrative powers.—CUBS: Effie Ellsler opens the regular season of the Grand 11 in The Governess.—E. E. Shults was here 7 in advance of The Ivy Leaf.—Conrad Yahreis will lead the orchestra at the Grand during the coming season.—My Aunt Bridget co. will open the Winter season at Memorial Hall, Soldiers' Home 22.—Charles Weltmer has been appointed treasurer of the Park Theatre. "Charley" was similarly connected with the Grand last season and has many friends among the theatregoing public.—The Park has been crowded every night since the opening.

LONDON.—HIGH STREET THEATRE (W. H. Chandler, manager): Sharp's Comedy co. 2 for a week. This co. was a very bad collection of amateurs. They played to poor business and wisely concluded to disband at the end of the week. Through the generosity of their landlord they were able to ride out of town and their baggage permitted to accompany them.

CANTON.—SCHAEFER'S OPERA HOUSE (Louis Schaefer, manager): John Fay Palmer's Last Days of Pompeii came 10 to good business.

FINDLAY.—DAVIS OPERA HOUSE (R. C. King, manager): Effie Ellsler in The Governess did good business 12, making a splendid hit.—PAVILION THEATRE (Gushon and Cowels, managers): Bennett and Moulton Opera co. to fair houses week of 9. The co. is the poorest one that ever appeared here. A little rehearsing would do them no harm.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): One of the Finest the first three nights week of 9 drew good houses. Cal Wagner's Old-time Minstrels to slim houses the balance of the week.—PEOPLE'S: Robert Downing opens the season at this house 23.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. Laughlin, manager): Charles A. Loder in Hilarity opens the season at this house 12, followed by Estelle Clayton 13.—STANDARD OPERA HOUSE (Hanke and Beach, managers): This house opens the season with Effie Ellsler 19. During past Summer the house has been entirely repainted, papered and new scenery added, opera chairs and carpets put in and thoroughly overhauled, making it as neat an opera house as there is in Eastern Ohio. The outlook for the house is very bright.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): George H. Adams in He, She, Him and Her 7 to good business.

YOUNGSTOWN.—BIJOU: Happy Cal Wagner's Minstrels to a large and well-pleased audience 10. Cool Burgess is an entertainment by himself.—OPERA HOUSE (Eugene Cook, manager): Power's Ivy Leaf co. to a fair house 12. Frank Daniel's Little Puck to a medium-sized audience 12.—ITEMS: Sedley Brown, who has completed his new play, is negotiating with a New York manager, looking to its production in the metropolis this Winter.

PORTORIA.—ANDES' OPERA HOUSE: The Kindergarden packed the house 14 and turned hundreds away. Co. splendid.

LEETONIA.—FORNEY'S OPERA HOUSE (M. T. Forney, manager): This house was opened 7, The Little Nugget being the attraction. Good satisfaction to fair house.

MARION.—MUSIC HALL (James Sargeant, manager): Howell and Geberts splendidly presented The Kindergarden to a crowded house 10. Blanche Boyd elicited rounds of applause with her character dancing and Eddie Gigure convulsed the audience.

SANDUSKY.—BIEMILLER'S OPERA HOUSE: Nellie McHenry to good business 13

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, proprietors): Claire Scott closed a very successful week's engagement 7. C. A. Loder's Hilarity co. to very good business at advanced prices 9.

NEW PHILADELPHIA.—MUSIC HALL: Charles A. Loder's Hilarity co. drew a large and well-pleased audience 10.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, manager): One of the Bravest to fair houses week of Aug. 26. H. C. Wyatt's Comic Opera co. will begin a week's engagement 2. This is the first opera co. that has visited Portland for some months and is sure to be well attended.—ITEM: Portland is at present flooded with dime museums.

PENNSYLVANIA.

BUTLER.—OPERA HOUSE (I. J. McCandless manager): The Wilson and Pettit Dramatic co. gave an unsatisfactory performance of The Streets of New York to a small audience.

TAMAQUA.—ALLEN'S OPERA HOUSE (Charles S. Allen, manager): The Kitty Rhoades co. will open the season at this house 16.—ITEM: Manager Allen has made a number of alterations and has put in some new scenery. He has some good bookings for this season.

READVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Frank Daniels opened the season at this house 10 in Little Puck to a large and demonstrative audience. Since his visit last year Mr. Dan-

lels has made some additions to his co., and introduces several new features in his play. His dancing and the singing of several of the co. were a pleasing part of the entertainment.——PERSONAL: James Colgrove, a local tenor of more than ordinary ability, left for Cincinnati 12, to join the Said Pasha co.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Justin Adams co. week of 9-14 to large business. Co. fair.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): Prof. Miller, prestidigitateur, assisted by Hattie La France, gave a first-class entertainment to good business 9-11.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): Vernona Jarbeau in Starlight with new songs and music to a large house 11. The brightest and most laughable play we have had for a long time.

ERIE.—PARK OPERA HOUSE (J. L. Kerr, manager): Ivy Leaf to good business 9. Nellie McHenry in Greenroom Fun 12. W. H. Lytell, Louis Finniger and Felix Haniy all made an impression in somewhat attenuated parts. The Tyrolese songs of Mr. Finniger were a feature of the performance.

CONNELLSVILLE.—NEWMYER'S OPERA HOUSE (Charles F. Hood, lessee and manager): This house was opened by T. H. Winnett's Passion's Slave to fair business 6.——ITEM: Manager Charles F. Hood has gone to Pittsburg, Pa., where he will remain for some time. James T. Davis will attend to the business in his absence.

WILLIAMSPORT.—ACADEMY OF MUSIC (Wm. S. Elliot, proprietor): Lillian Kennedy in Casey's Troubles to S. R. O. 7. People turned away. Miss Kennedy and Mr. Kelcy received rounds of applause. Wilbur Opera co. opened 9 week to crowded houses.

JOHNSTOWN.—Plans for a new Opera House were submitted to a prominent firm of builders, who estimated its cost at several times the amount of the original estimate, and the former management have not the means to build it. They are now endeavoring to secure a capitalist to take hold, and are forced to cancel all their October and early dates booked for this season. This city will support a good Opera House, and now that the former frame structure has been destroyed it is hoped that some one will build here a permanent brick theatre.

CARBONDALE.—ACADEMY OF MUSIC (Nagle and McTighe, managers): Anna Boyle co. week commencing 9 to fair business. Audiences pleased.——NEW OPERA HOUSE (J. O. Hearn, manager): The season at this house opened 10 with Two Old Cronies. Fair business. Good satisfaction.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Al Field's Minstrels played to good business 9, giving excellent satisfaction. Vernona Jarbeau in Starlight 12; good business. Frequent encores.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Vernona Jarbeau in Starlight 3, pleased fair attendance. The Ivy Leaf 9 met with approval from a fair house. Nellie McHenry's Fun in a Green Room delighted a good-sized audience 11. Helen Blythe in A Mother's Love to a medium house 12.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): Peck and Fursman's Dan'l Boone co. opened the season to a top-heavy house 9. The play is nicely mounted and is full of exciting situations. Outside of the comedy parts the co. is weak. Aaron Woodhull, supported by Louise Arnot and a very good co., gave an enjoyable performance of Uncle Hiram to a well-filled house 11.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE E. D. Griswold, manager): Frederick Warde in The Mountebank 9, opened the season to S. R. O. Atkinson's Jollities 11; small house; poor co. Archie Boyd in The Old Homestead Sept. 13-14. All the seats in the house were sold both nights.

NEW CASTLE.—PARK THEATRE (Scorer and Leslie, lessees and managers): Sun's New Phantasma drew fair houses 6, 7. George Sun's juggling was the only part of the performance worthy of notice.——ITEMS: The paper of the Estelle Clayton co. is certainly the finest ever put up in this place. With A. G. Field's Minstrels, which come 14, are those New Castle boys, Lewis and Ellis Kerr and Lawrence Diamond. The annual social session of New Castle Lodge of B. P. O. Elks will be held Nov. 27.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Peck and Fursman's Daniel Boone co. opened the regular season at this house to good business 10, in spite of the storm. The play has been revised and the co. somewhat strengthened.——GOSSIP: Manager Walters left town 11 for a few days' reunion with old comrades at Gettysburg.—Edwin Parrish, who is with Walter Mathews, writes that they are playing to big business nightly.—W. S. Greenleaf, of Clarksburg, W. Va., left the Kitty Rhoades co. at Hazleton 7, to accept a railway mail clerkship on the Norfolk and Western Railroad, between Lynchburg and Pocahontas, Va.

HARRISBURG.—OPERA HOUSE (G. W. Markley, manager): The Streets of New York 9. Good business but interior performances. May Davenport Gaiety co. 10; attendance good. Old Homestead 11; very good business in all parts of the house. Fine co., magnificent stage setting and unalloyed satisfaction. Mamma 14; a new play of the farce-comedy type. May make a success after revising. The trial here may be pronounced satisfactory. The principal people of the co. are Amy Ames, May Duryea and Frank Deshon.——ITEM: Sheridan Corbyn was here in charge of the Streets of New York in the absence of Manager Gardner of that co. He states that he has not been on the road for two years and has not been inside of a theatre for half that time. The veteran manager is somewhat changed, but preserves his courtly politeness unimpaired.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): The Dora Davidson-Ramie Austen co. in their new play Guilty Without Crime to a small but appreciative audience 9. Aaron H. Woodhull, supported by Louise Arnott and an excellent co. in Uncle Hiram played to S. R. O. 13. The audience was the largest and most enthusiastic seen here for some time.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): Two Old Cronies to large business 12, making cloudbursts of fun. Frederick Warde in The Mountebank and Damon and Pythias to fair business 12, 13.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Old Homestead 9 to a large and enthusiastic audience. A return date booked. Across the Continent to a top-heavy and well-pleased house 14. Bob Hunting's Circus 11-14 gave a good performance to fair business with extremely inclement weather. Kate Castleton in A Paper Doll 19.

READING.—ACADEMY OF MUSIC (H. R. Jacobs, manager): The Old Homestead drew crowded houses 10, 11. It was one of the most pleasing entertainments given in this place. Reilly and Woods' Novelty co. gave a good performance 12-14. The co. is very strong.——GRAND OPERA HOUSE (George M. Miller, manager): Only a Farmer's Daughter to large houses 9, 10. The co. is good and the performance was well received. Keep It Dark greatly amused a fair house 12. Daniel Boone received rounds of applause from a fair house 13.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): The season opened at this house with Vernona Jarbeau in Starlight. Satisfactory performance.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Kitty Rhoades and a good co. in repertoire 10-14 to good business.——ITEM: Manager Ferguson has had the Theatre renovated and has booked some good attractions. The collieries are working steadily, and everything points to a profitable and successful season.

TITUSVILLE.—OPERA HOUSE (C. P. Lake, proprietor): Al. G. Field's Minstrels to good business 7; excellent entertainment.

MAUCH CHUNK.—CONCERT HALL (John H. Page, manager): Keep It Dark to fair business 10. Uncle Hiram to good business 12. The audience was very much pleased, especially so with A. H. Woodhull as Uncle Hiram and Louise Arnot as Bella. The music by the Uncle Hiram Band and orchestra was the best ever heard in this house.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, lessees and managers): Little Nugget 10. The Cawthorns carried the house by storm. Prescott-McLean co. will open here in Virginius 16.——OPERA HOUSE (Orr and Rea, lessees and managers): Casino Opera co. in repertoire week of 9, at popular prices. Poor co.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, proprietor and manager): Evangeline, bright in a new dress, was given to big business 2. A Hole in the Ground amused a good house 12. Mestayer-Vaughn co. in The Tourists pleased a good house 14.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): This house was opened 9 by George Wilson's Minstrels. Poor performance to overflowing business.

MURFREESBORO.—MASON'S OPERA HOUSE (A. J. Mosby, manager): The season was opened at this house by Nellie Free in Silver Spur 9.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): George Wilson's Minstrels opened the season at this house 10 and attracted an immense crowd. The seating capacity of the house is 1200 yet 1400 people managed to get within the doors and several hundreds were turned away. The performance was only fair yet seemed satisfactory.

TEXAS.

FORT WORTH.—OPERA HOUSE (George H. Dashwood, manager): Goodyear, Cook and Dillon's Minstrels opened the season of this house to immense business. A successful season is anticipated here.

DENISON.—MCDOUGALL OPERA HOUSE (J. B. McDougall, manager): The Goodyear, Cook and Dillon's Minstrels opened the season of this house Aug. 30 to fair business. The Hilyer-Ballinger Liliputian co. played week commencing 2, also to fair business.——ITEM: Col. McDougall has had his house thoroughly overhauled and painted since last season. The changes behind the curtain are a great improvement. There will be no attraction now that will say we couldn't mount their scenery. So far thirty-six attractions are booked for this season, among them some of the greatest New York successes of last season.

GREENVILLE.—CAMERON'S OPERA HOUSE (F. Northrup, manager): The season was opened by Goodyear, Cook and Dillen's Minstrels to a fair audience 4. The musical specialties were good, and the performance was conducted with spirit and dash. Audience well-pleased.

HILLSBORO.—OPERA HOUSE (M. P. Kavanaugh, manager): The owners of the Hillsboro Opera House decided the past Summer to lease the house but afterwards agreed to open it themselves, and in consequence the booking season passed before M. P. Kavanaugh, the efficient manager, assumed control; hence the dramatic season will not open here before October. With the large cotton crops and remunerative prices and our great commercial activity, this bids fair to be the best season we have yet had. Hillsboro, for its size, is conceded to be the best theatrical town in the State.

TEMPLE.—BIJOU OPERA HOUSE (Joe Rudd, manager): The season opens 12 with Goodyear, Cook and Dillon's Minstrels.

DALLAS.—OAK CLIFF SUMMER THEATRE: The benefits given Carrie Sweeney and Sam Ellis 5, 7 by the MacCollin Opera co., were largely attended.

SHERMAN.—SHERMAN OPERA HOUSE (A. Q. Nash, manager): Goodyear, Cook and Dillon's Minstrels opened the season to a large and appreciative house 2.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Edward Harrigan drew a full house 5, with his Old Lavender. His character delineation is very fine and received recognition by curtain calls. Cordelia's Aspirations was presented 6.——ITEMS: There has been a change in the management of the Grand Opera House, Douglas White having retired, while Will J. Burgess of Denver has assumed managerial control. The connection with the Siver circuit of Colorado will be continued, and all arrangements carried on as usual.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): James A. and Katherine C. Herne in Drifting Apart to a large audience 12. They are well supported and give a very satisfactory entertainment.

VIRGINIA.

RICHMOND.—THEATRE (Mrs. W. T. Powell, manager): Agnes Herndon as La Belle Marie 9 11, attracted good audiences. The Streets of New York 13, 14.——ACADEMY OF MUSIC (Berger, Leath and Myers, managers): After Dark was presented to large audiences 9-12.——COMIQUE (W. W. Putman, manager): Large co. Good business week of 9.——ITEMS: It is a pleasure to note that Mr. W. T. Powell of the Theatre, is again well and able to manage the affairs of her house after her illness.—Our leading places of amusement were filled on the opening night of the season of 1889-90, especially at the Academy of Music.

ROANOKE.—OPERA HOUSE (C. W. Beckner, manager): Richards and Pringle's Georgia Minstrels to a large and well pleased audience 11. Agnes Herndon in La Belle Marie to a packed house 12.——ITEM: Dr. H. M. Read, of the Agnes Herndon co., was called home from Richmond on account of the illness of his wife. B. A. Meyers, of Bell-Ellis co., is in town booming his attraction.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (P. Riester, manager): The Last Days of Pompeii 12-14; although the play and people were both unknown here they got quite a reception and did a paying business.——GRAND OPERA HOUSE (O. C. Gunther, manager): Across the Continent 9-11. Co. weak; business fair. Charles A. Loder's Hilarity co. packed the house and pleased everybody 12-14.

WISCONSIN.

MILWAUKEE.—GRAND OPERA HOUSE (Sherm. T. Brown, manager): George C. Staley in A Royal Pass gave two performances 8 to light houses. Mr. Staley is an actor of much ability and has a good co. supporting him. The piece, however, is poorly constructed and will bear much improving. William H. Crane opened 11 in his new comedy, On Probation, and was greeted with a large and most demonstrative audience. The piece created a very favorable impression, owing probably as much to the excellence of the people in the caste as to the merits of the piece itself. Mr. Crane appears as Jonathan Silsbee, of Chicago, U. S. A., a wealthy speculator traveling abroad with a party of Americans, and through his uncontrollable desire to make the acquaintance of every handsome girl he meets he is constantly becoming engaged in little flirtations and just as regularly caught at it by the woman he really wants to become his wife, and who has promised to accept him if he settles down and controls his fancy for other girls. This he calls being On Probation. The part suits Mr. Crane admirably and he plays it as only Crane can. Lizzie Hudson as Mary Marlow gave a very finished performance and added much to the excellence of the production. Georgie Drew-Barrymore as Lady Frank Brooke, Henry Bergman as the Brazilian Count and James Neill as Maurice Fitz Maurice did excellent work.——BIJOU OPERA HOUSE (Jacob Litt, manager): McKee Rankin opened 9 in A Runaway Wife and business has continued uniformly good during the week. This same piece was produced here several seasons ago under another title. Mr. Rankin as Arthur Eastman, the blind artist, gives an intelligent and careful interpretation of the character although his style is rather robust. Florence Elmore is hardly equal to the requirements of the part of Lady Alice, the wife, especially in the emotional parts is she weak. Mabel Bert does all that is required of her in the part of Lillian Hoyt satisfactorily. Herbert Fortier created a splendid impression by his manly acting as the young artist, Arthur Vere, a capital piece of work.——ACADEMY (Jacob Litt, manager): Duncan B. Harrison began a three nights' engagement 6 in The Paymaster.——STANDARD (Miller and Nicolai, manager): Frank Lindon in Monte Cristo opened 9. The co. is a capable one and gave satisfaction.——ITEMS: The Runaway Wife co. jumps from here to San Francisco where a new co. will be organized, only three of the present co. accompanying Mr. Rankin.—Cud. Given, of Ferguson and Mack's co., and of White Elephant fame has been here this week.—E. J. Nugent, manager of McCarthy's Dear Irish Boy co., while here this week read a new melodrama, which he may produce next season.—Billy Black, of Fantasma, and George Murray, of the Twelve Temptations, have been arranging preliminaries.—Manager Brown has booked Edward Harrigan at the Grand in October. This will be Mr. Harrigan's first engagement in Milwaukee.

MADISON.—TURNER HALL (McConnell and Presentin, managers): Theatre and Cooper's Michael Strogoff co. to fair business 6. The co. includes some good people, being headed by William Fredric as Michael Strogoff and David Fox as Ivon Ogareff. The parts of the correspondents were well taken by F. C. Manly and Charles G. Osborne. Lizzie Hardy as Maria Strogoff was awarded a round of applause. The costumes are new and scenery very good, but the performance would be greatly improved if the specialty parts were omitted, especially the drill by the ladies' band, consisting of four ladies and two gentlemen.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): The Eunice Goodrich co. appeared at the Crescent 9 and will continue through the week with change of programme each night and Saturday matinee. They are drawing good houses and are pleasing their audiences. McCabe and Young's Minstrels at the Armory 10, 11, were greeted with large crowds and hearty applause.——ITEM: Dr. H. R. Palmer, of New York City, is to conduct the thirty-sixth annual festival of the Wisconsin State Musical Association in this city Oct. 1-4.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): Jane Coombs in Bleak House to a small but very appreciative audience 9. Inclement weather. Co. good. Miss Coombs as Lady Deadlock and Hortense received rounds of applause.

ANTIGO.—ANTIGO OPERA HOUSE (W. E. Jones, manager): S. B. Hyers Colored Musical Comedy co. gave good entertainments to moderate houses 9, 10. They were not billed until 7, which probably was the cause of such small attendance. They deserved better houses. The presentation of scenes of the Johnstown disaster by May Hyers was received with applause and highly complimented.

WYOMING TERRITORY.

CHEYENNE.—CHEYENNE OPERA HOUSE (D. C. Rhodes, manager): Brass Monkey 16.

CANADA.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Lost in New York to excellent business 2 week. The play is well staged and creditably acted. Lottie Alter as Jennie Wilson scored a hit, and Florence Strover gave a capital rendition of the adventuress Caroline Peabody.

TORONTO.—GRAND OPERA HOUSE: Nat Goodwin played a fairly successful engagement last week but not by any means as large as was anticipated for Nat is quite a favorite here. Hanlon's Fantasma is delighting thousands this (Fair) week.——TORONTO OPERA HOUSE: Lost in New York is attracting its share of patronage and is running smoothly.

THE BIJOU THEATRE MOVEMENT.

AN INSUFFERABLE NUISANCE.

The American Musician.

Some remarks were made in the "Passing Show" last week about the insufferable nuisance caused to decent people by the blackguards and cads who loafed about the Bijou. THE MIRROR, which reproduces your paragraph, had called attention to the disgraceful state of affairs near Mr. Rosenquest's theatre, and spoken plainly and forcibly about the matter. By some extraordinary perversion of intellect Mr. Rosenquest resents our contemporary's remarks, which he considers to convey an attack on him. Surely he must, on reflection, see that it is for his interest to have his theatre accessible to decent people, and that a newspaper that seeks to aid him in banishing the rowdies is working for his advantage. It is not a piece of guess-work, but actual fact, that the state of affairs that prevailed at the door of the Bijou did keep respectable visitors away. The house may have been very good all along, as far as numbers went, but it might have been better if ladies had not had to run the gauntlet of vulgar roughs and sports.

Now that the police have been induced to move in the matter and make the loafers move, too, I am sure Mr. Rosenquest will reap the advantage.

It was said in these columns, last week, that the gang who infested the doors of the Bijou were "'actors' who did not act"—in fact, not actors at all. It was, therefore, with some amazement that I read that Captain Reilly declares that "Mr. Rosenquest admitted that they were members of his own profession who lounge about the entrance." And the Captain in his innocence adds: "It may be that the actors hang about the theatre looking for a chance to get work."

Hanging about the front door at eight P. M. to get work! Too thin, Captain.

And what shall we say of another remark of the captain? "It only means some poor devil will be dismissed the force." Is any policeman likely to be energetic when his superior officer thus expresses himself?

Or what of Inspector Williams' remark? "Men may ogle women who go by, but women don't object to be admired." I should just like to see Inspector Williams if any bunco steerer, hamfatter, or greengoods man were to ogle any of his womankind. His interview with Hungry Joe would be child's play to what he would do. He would feel like the rest of us, that the very looks of these men are an insult, and resent it as he well knows how.

There are other houses besides the Bijou that need police protection.

HUGH CRAIG.

LOAFERS DRIVEN AWAY.

Brooklyn Eagle.

The New York police have driven away the crowd of loafers that used to air themselves in front of the four liquor saloons that environ the Bijou Theatre. It is falsely, yet popularly, supposed that people who lounge in front of places of amusement are actors, and it is a good thing for the "profession" that the rum guzzlers, tobacco squirters and swearers have been compelled to move on. Give us a few New York policemen.

AN UNPROFITABLE BOYCOTT.

Boston Post.

Withdrawing advertisements from journals whose opinions they dislike appears to be a favorite form of boycotting among certain New York theatrical managers. THE DRAMATIC MIRROR is now the victim of the wrath of the head of the Bijou Theatre, and all because it published a complaint regarding the idlers who infest the entrance to that house. Since it also gave the manager an opportunity for explanation, it is difficult to see what he has to complain of. THE DRAMATIC MIRROR takes the opportunity to expound to him the distinction between the editorial or news columns and the advertising columns of every honest journal by remarking:

"We count such withdrawals as gain, not as loss. Each one is a triumph of pure and honest journalistic methods; an acknowledgment of error by some one who has entertained a mean, low and contemptible idea of the function and character of the press; a vindication of the principles respecting the true relations of advertiser and journal, as practised by all reputable newspapers comprised in the failure of an attempt to undermine and thwart them." This declaration may be commended to the manager of the Bijou Theatre.

A DREADFUL STATE OF AFFAIRS.

The Chicago Indicator

Chicago people who have been in New York, and who, in their desire to observe the manner in which the ungodly amuse themselves, have visited the Bijou Theatre, will remember with what pain and mortification they noticed the crowds of idlers that congregate in front of that pretty playhouse. There are on every side of the Bijou "gilded palaces of sin" where the ungodly may refresh themselves between the acts, and these contribute large delegations of leisurely gentlemen—or perhaps we should say "gents"—who have nothing whatever to do but to hold up walls and railings and to stare at femininity. This thing has been a nuisance for years, but it has been borne without protest till recently, when a theatregoer addressed the following epistle to a weekly paper:

"I am a constant visitor to the principal theatres and usually take my wife and daughters with me. Having a curiosity to see the entertainment now on the boards of the Bijou Theatre, I went there one night last week. Once inside the doors, the theatre is unexceptionable. The employes are courteous and the atmosphere refined. But, horrors! the approach! On the night in question there clustered on the sidewalk several groups of men who might have been sporting people, but who from their talk seemed to be connected in some way, I regret to say, with the theatrical profession. Not only did they impede our ingress, but their vulgar conversation and rude manners were disgusting. Several stared at my daughters in an impudent manner that deserved to be responded to with a sound caning. Some of these loafers also stood in the lobby. They did not seem to be a part of the audience—merely idlers. Now, I write you this letter to ask whether this nuisance is countenanced by the manager of the theatre? I should like to know whether he is aware of the fact that the presence of these impertinent fellows about the doors does a positive injury to his establishment? I should hesitate a long time before making up my mind to take my family through that crowd again, no matter how strong might be the magnet of attraction in the bill. Surely the manager can keep his neighborhood clear of such persons by invoking the aid of the police. I have never encountered similar annoyance at other first-class places of amusement."

This is not an exaggerated statement of the condition of things in front of the Bijou. But the assertion of the theatre's manager, when interviewed on the subject, gives Gotham a hot shot. He said:

"We all know there are lots of loafers on this block, but there are also lots of loafers on every block along Broadway."

This is a dreadful state of affairs. Think of it—"lots of loafers on every block along Broadway." Certainly the World's Fair cannot be held in a city on whose principal thoroughfare there are "lots of loafers" throughout its entire length.

THE THEATRICAL ROSTER.

FOR 1889-90.

(CONTINUED.)

ADAMS STOCK CO.

Lillie Burnham, Maud Hillman, May C. Hillman, Julia Grant, William A. Lanigan, Clarence Bellair, Harry Sargent, H. P. Clarens, The Park Quartette, William R. Daly, A. S. Kinsley, Frank J. Chase, George W. Parry and Justin Adams. Manager, D. P. Sullivan; treasurer, H. G. Alger; musical director, William J. Hand.

FAT MEN'S CLUB CO.

J. C. Stewart, William B. Murray, Fredrick Mackley, R. O. Jenkins, James Sullivan, J. W. McDonald, J. Frank Hadley, R. S. Nodine, Sadie Cushman, the De Bolira Brothers, Harry Magill, Nellie Page, Estrella Sylvia, Carrie Elberta, Blanche Paul and Jennie Mackley. Proprietor and manager, J. C. Stewart; business manager, W. K. Walker; stage manager, William B. Murray; musical director, H. L. Cleveland. Opened at the Windsor Theatre, New York, Sept. 16.

HENRY LEE CO.

Minnie Seligman, Sara Lascelles, Charles Bradshaw, Harry Webber, Tom Ford, William Lea, J. H. Rennie, Little Carrie Webber, A. S. Lohman and Ferd. Hight. Managers, Nathal and Max. Opens at Brooklyn, Sept. 30. The Suspect.

JIM, THE PENMAN CO.

Joseph Whiting, Charles Kent, Louis Baker, John Flood, Hardy Vernon, J. B. Hollis, Lysander Thompson, W. H. Popa, G. S. Kelly, Ellis Wilton, Evelyn Hardy, Nellie Whiting and Lena Vallily. Manager, W. E. Palmer; advance agent, F. W. Runyon. Opened at Newport, R. I., Sept. 2.

OLD JED PROUTY CO.

Richard Golden, Louise Sandford, Frank Jackson, F. B. Wells, John Rich, Harry Morse, Fred Peters, M. J. Jordan, Charles Thropp, Mrs. F. A. Tannehill, Kate Alma, Miss Phillips and Little Willie Smith. Managers, Rich and Harris; business manager, Frank Dupree; advance agent, Charles McGrasty; stage manager, John Rich. Opened at Kansas City, Sept. 2.

RUBY LAFAYETTE CO.

Mrs. Alma E. Bass, Mrs. M. E. Britton, Clara Daggett, Baby Don, H. L. Le Rue, Louis Autel, W. E. Bass, G. S. Bixby, W. H. Page and J. E. Fowler. Manager, J. P. Curran; advance agent, W. B. Foster; musical director, E. C. Macon.

R. H. BAIRD DRAMATIC CO.

Barry Harvey, George H. Rowe, J. W. Mack, Minnie De Haven, Claribel Leontine, Mamie Harvey, Lizzie Baird, Maude Baird, Katie Baird and Robbie Baird. Manager, Robert H. Baird; dramatic agent, Alexander Golden; stage manager, Charles Cheer. Opened at Gouverneur, N. Y., Sept. 2.

SALLIE HINTON CO.

Eugene F. Eberle, H. T. Cooper, A. C. Noyes, R. E. Kuhnck, Charles T. Hendrickson, Mary Eberle, Mabel Molyon and Lillian Evans. Opens at Burlington, N. J., Sept. 23.

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Louis N. Glover, Fred Hill, M. O. Halstead, Ed. Morris, George F. Bird, H. M. Graves, H. Brooks Hooper, Edith B. Bird, Beatrice Constance and Lillian Barlow. Manager, H. Brooks Hooper; stage manager, George F. Bird. Opens at Dover, N. J., Sept. 23.

MATTERS OF FACT.

Maggie Mitchell, supported by Charles Abbott, will open her season at Providence, R. I., Oct. 3.

The Tacoma Theatre, erected this year, will open Dec. 1, 1889. The house is said to have cost $150,000, has a seating capacity of 1,200 and is now booking first-class attractions only.

Fair week Oct. 14-19 and other choice time is open at the Metropolitan Hall, Raleigh, N. C.

A good comedy or comic opera company is wanted for Fair week, Oct. 7, at the Opera House, Bloomsburg, Pa.

There is open time for first-class attractions at the Standard Theatre, Chicago.

Managers Ellis and Jordan of Johnstown, Pa., announce that the contemplated new Opera House in that city will not be completed at the time they anticipated, and in consequence they are obliged to cancel all October and early engagements.

Resident managers throughout the country and Canada are warned that Samuel French and Son own the sole right to perform Little Lord Fauntleroy on this continent. Any performance of this play not authorized by the Messrs. French or by William H. Mathews and Al. Hayman will be enjoined and suits for damages instituted.

Carroll Johnson has received the verdict of the New York press that his new departure as an Irish comedian, in the new romantic Irish drama, The Fairies' Well, is a genuine success, and one of the hits of the season. Star and play will go on the road, although the piece could have made a long run at the Fourteenth Street Theatre, where it had its metropolitan production a fortnight ago.

The Texas State Fair and Dallas Exposition, to be held at Dallas, Oct. 15-27, promises to be the greatest event of the kind ever held in the Southwest. Among the features there will be races every day during the Fair, and some of the noted flyers of the country will be entered. Cappa's Seventh Regiment Band has been secured for the Fair season. Eminent statesmen and other orators have been invited and will be in attendance at the great Fair of the Lone Star State.

The Harmeling Opera House, Bristol, Tenn., a new theatre furnished with all modern improvements, will be ready to open Nov. 1. Good attractions are wanted for the season. Bristol is a thriving city, with many towns in the vicinity to draw from.

James Owen O'Conor is disengaged.

W. C. Donaldson is reported to have made a success of the role of Badger in the Streets of New York.

Maggie Mitchell's company is called at the Fourteenth Street Theatre on Tuesday, Sept. 24, at 12 A. M.

The management of the Academy of Music, Carbondale, Pa., has been assumed by A. L. Sahm.

Manager P. Harris has choice open time for good attractions at his houses in Minneapolis and St. Paul.

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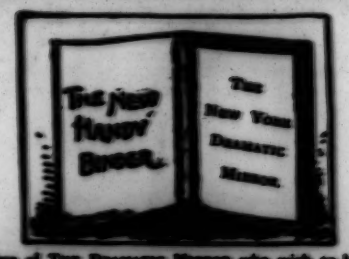

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